



# imágenes

Latinx Images in Photo-Media

volume 01













## Land Acknowledgement:

The land on which we gather is the unceded territory of the Awaswas-speaking Uypi Tribe. Today there are no known survivors of the Awaswas Nation. The Amah Mutsun Tribal Band, comprised of the descendants of Indigenous people taken to missions Santa Cruz and San Juan Bautista during Spanish colonization of the Central Coast, is today working hard to restore traditional stewardship practices on these lands to honor the Awaswas and heal from historical trauma.

Amah (Aaa-Ma), Mutsun (Moot-sun), Uypi (You-P), Awaswas (Aaa-Was-Was)

Because many of us gather in online spaces we also acknowledge the lands, history, resources, and people of those places that may be far, but still connected and contribute to the Cabrillo College community.

A land acknowledgment is a statement that recognizes the history and presence of Indigenous peoples and their enduring relationship to their traditional homelands. Land acknowledgments help create awareness of the cultural erasure of Indigenous peoples and the processes of colonization and subjugation that have contributed to that erasure. Cabrillo community members are encouraged to read the land acknowledgment at the beginning of gatherings and events. Use of the land acknowledgment should be done respectfully and not become merely routine.



This publication was made possible by the Faculty Grants for Student Success (FGSS) and the Cabrillo College Foundation. Thank you for your support.

## About the Class: Latinx Images in Photo-Media

Examines the role of Latinx photography and lens-based media in shaping perspectives on race and ethnicity, class, gender, sexuality, immigration status, and national identity in the United States. Critical analysis of minority and majority Latinx cultural representations of racial groups including lived experience and social struggles as presented in a wide range of digital image communication genres including social media, commercial photography and advertising, portraiture, social documentary, photojournalism, ethnographic images, and fine-art photography.

Instructor: Carmina Eliason

Cabrillo College  
Aptos, California  
Fall 2023



# *imágenes*

volume 01

ZINE CREATED BY STUDENTS OF  
*AP65 Latinx Images in Photo-Media*  
FALL 2023

Thank you for picking up this zine! The publication you are now looking at is a collection of our studies, reflections, memories, traditions, histories, and connections as we learned about the history, culture, and impact of Latinx photography and image-making during Fall 2023.

This was the first semester AP65 Latinx Images in Photo-media was offered at Cabrillo. And this is my first time teaching this content. In many ways I was learning right along with our class about the rich and vital history of Latinx photography. There is nothing like being a teacher while learning in public. It is an experience that shows my vulnerabilities and all the things I do not know and have yet to learn.

Just as we've discovered that the definition "Latinx" is complex, multi-facted, and ever-evolving, so too are the photographs, art, and images made by Latinx photographers and image-makers. In fact, this study is only just the beginning. For too long, Latinx photo-media has not been given the focus, funding, or devotion as an academic study in its own right. But things are changing and there is much to catching up to do.

I am excited for what we will learn together in the years to come.

Yours in art and storytelling,

Carmina Eliason  
Photography Instructor  
Cabrillo College



# What is a Zine?

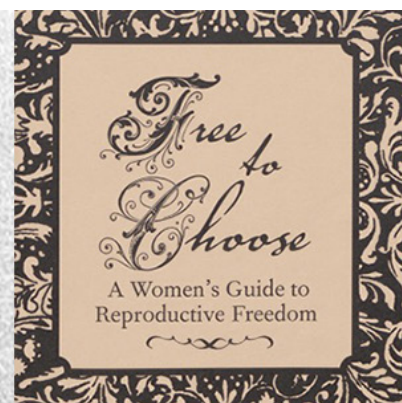
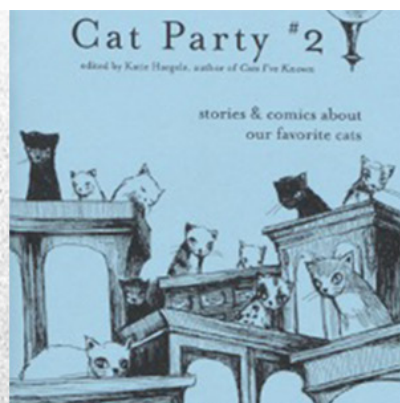
Zines are “are colorful, vibrant, tongue-in-cheek, eclectic, expressive, melancholic, and political. They are self-published, sold, traded, and given away. Extremely rare, but inexpensive.”

“The term “zine” is derived from fanzine, a form of expression that started in the 1930s among science fiction fans. Zines took off in the 1960s among countercultures, particularly those invested in socio-political activism that may have identified with civil rights movements, the Chicano movement, Feminism, LGBTQ+, etc. From the 1970s to the 1990s, zines continued to grow, especially through punk communities. Now, zines are more popular than ever, with a variety of subject matter that can be disseminated using twenty-first-century technologies like social media or Etsy.

What makes zines so important is that they provide an outlet for groups that have been overlooked or silenced by mainstream society and, by extension, publishers. Through self-publishing, creators of cultural content have autonomy over their content and design. This would resonate with the intersectionality flourishing within Latinx communities.”

Excerpts from:

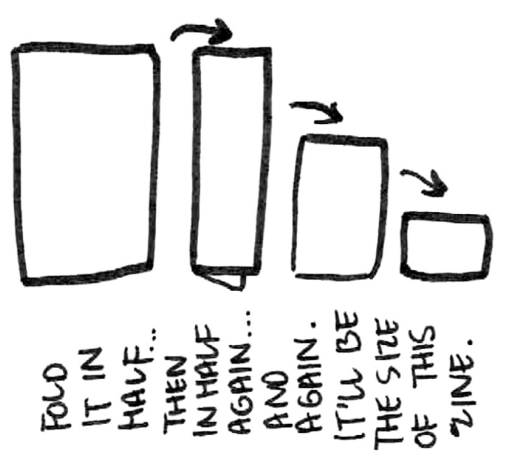
Daniel Arbino. *Benson's Latinx zines on view at Gordon-White Building*. TexLibris, University of Texas Libraries Magazine. September 27, 2019.



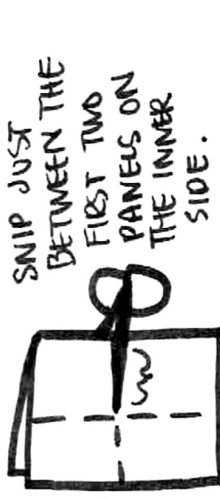
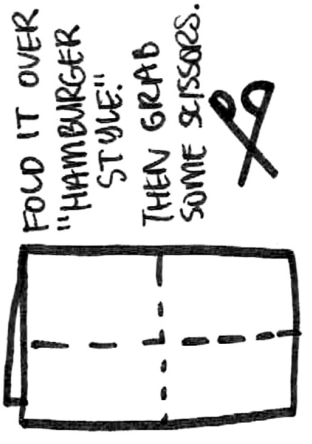


# MY FAVORITE ZINE FORMAT IS A ONE-PAGE ZINE.

START WITH A REGULAR PIECE OF PAPER.



WHEN YOU UNFOLD IT, THE PAPER WILL BE EIGHT EVEN RECTANGLES.



DANGER: DON'T CUT THE PAPER CLEAN IN HALF. NOW COMES THE SLIGHTLY \*MAGICAL\* PART. FOLD THE PAPER OVER "HOT DOG" STYLE AGAIN AND PUSH THE EDGES INWARD TO MAKE A DIAMOND.



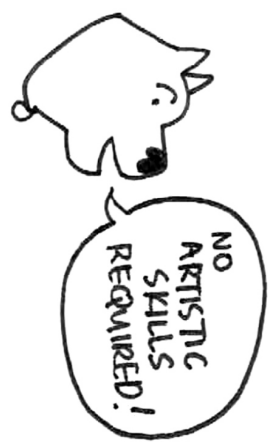
THE PAPER WILL BECOME A LITTLE FOUR-POINTED STAR IN YOUR HANDS. FOLD THE PAPER OVER HOW IT NATURALLY WANTS TO GO. IT WILL BECOME A LITTLE BOOKLET. JUST LIKE THIS ONE!



- COVER
- BACK COVER
- SIX INTERIOR PAGES

# HOW TO MAKE A ONE-PAGE ZINE

JUST LIKE THIS ONE!



A ZINE IS A MULTI-PAGE PUBLICATION MADE FOR PASSION, NOT PROFIT. IT COMES FROM THE WORD

# MAGAZINE



YOU CAN MAKE ZINES ABOUT ANYTHING! SOME IDEAS:

- how-to
- personal stories
- political manifestos
- recipes

CREATIVE FORMATS: WORDLESS! COLLAGE! STAMPS! TYPEWRITER??

MY ONLY RULES FOR ZINE-MAKING:

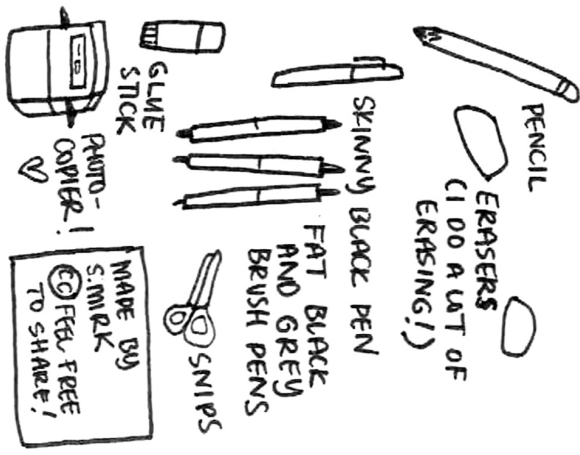
→ HAVE A MARGIN! OTHERWISE YOUR TEXT GETS EATEN BY THE PHOTOCOPIER

→ USE A PEN OR DARK PENCIL! LIGHT PENCIL DOESN'T COPY WELL

→ ZINES ARE LOW-STAKES. TAKE RISKS, MAKE MISTAKES, LEARN SOMETHING NEW ABOUT YOURSELF.

→ ONE IS PERFECT

# MY FAVORITE ZINE-MAKING TOOLS:





*"Expulsion/Implosion." Victor Cartagena. 600 black & white enlarged Passport photos on a wooden stick. Victor is seen here installing the work at the Cabrillo Gallery.*

## **Victor Cartagena at Cabrillo Gallery: "LatinXperencia"**

Victor Cartagena is an interdisciplinary artist who has been making art in the Bay area since the 1980's. Born in El Salvador, Victor makes work about the experience of being an immigrant and memories of violence in his home country. His work was recently featured at the Cabrillo Gallery in Aptos as part of a new exhibition series, "LatinXperencia," along with fellow Bay Area artist Enrique Chagoya. The exhibition is the first of "an ongoing series of annual exhibitions and programming featuring LatinX artists, with artwork speaking to a wide diversity of themes." (Cabrillo Gallery)

Victor's work is "a response to his daily encounters over time - as an immigrant, as a citizen, as a human being, as an eye-witness." (Cartagena) Through various combinations of photographic imagery and objects, video, paintings and more, Cartagena's mixed media artworks seem to physically embody the lived experiences and historical legacies of displacement, exile and migration that are far too often part of the immigrant experience. (Cabrillo Gallery)



Victor's contributions to the *LatinXperiencia* exhibit were particularly interesting for the *AP65 Latinx Images in Photo-based Media* class because of the inclusion of photography into his work. Though Victor does not work directly in creating the photographs, he works with an archive of abandoned passport photographs in his installations to represent millions of immigrants who fled El Salvador from the violence of civil war, as well as immigrant labor, and imprinted memory. As we've learned in our class, the history of Latinx people is often censored, discarded, and ignored. By working with archival images, Victor brings to life and reminds us of those whose stories have also been abandoned by public and political regard.

### ***History in Context: Civil War in El Salvador***

Migration often plays an important role in the artists we study in the Latinx Images class. For some, like Victor, the country from which they migrated endured significant violence causing mass migration.

Beginning in the 1970's the civil war lasted 12 years. 75,000 people were killed, thousands were tortured and disappeared. More than 85% of the violence was committed by the government. The United States played a "pivotal role by providing unprecedented levels of military aid, training, and advisors to the governments in power. The war displaced more than 1 million Salvadorans—roughly one-fifth of the population at the time." The war left behind an enduring legacy that continues to affect those who continue to reside in El Salvador as well as the Salvadoran diaspora. (Migration Policy Institute)

Victor writes about his work, "My work is a response to my daily encounters - as an immigrant, as a citizen, as a human being, as an eye-witness. I leave an imprint of what I recollect, both literally (found objects, homeless signs, any type of written or visual testament, that speaks to me) and emotionally (the thoughts and memories I carry with me) on pieces of paper, canvas or within space itself. On these I transmit the images of those, who allow me to enter their world and share in their captivity. I add to this my own memories and a socio-political responsibility."

#### **Victor Cartagena**

[www.victor-d-cartagena.com](http://www.victor-d-cartagena.com)

#### **Cabrillo Gallery**

[www.cabrillo.edu/cabrillo-gallery/latinxperiencia](http://www.cabrillo.edu/cabrillo-gallery/latinxperiencia)

#### **Migration Policy Institute. *El Salvador: Despite End to Civil War, Emigration Continues***

<https://www.migrationpolicy.org/article/el-salvador-despite-end-civil-war-emigration-continues>



## **AP65 Latinx Images Class Interview with Victor Cartagena**

We are grateful to Victor Cartagena for spending time with our class. After we viewed his work at the Cabrillo Gallery and talked about it, we sent him our questions, and he graciously gave time to answer each one.

*I just saw your work in the Gallery at Cabrillo in the past few weeks, and it was amazing and fascinating! But how long did it take you to put these pieces and photographs together in all of your work?*

Thank you for your enthusiasm and for responding to my work with that concern. Creating this body of work has been a very long road, it is a period of years of work. if we talk about manual work in a boring process of hours and hours, with pauses and pauses.... But that is not all. That's just the final part of a long investigation of processing what's bothering me. is to understand the migratory phenomenon and its consequences. It is entering a world that is my world. It is seeing myself and seeing myself in others. It is responding to the unfortunate people who for some reason are forced to abandon their space, their country and emigrate in search of a dream. That is the longest part in this process. It is reading testimonies, news, and being a witness of those who make those chronicles.

It is making sketches of ideas... drawings... and finally meditating and then is when I gradually find the ideas that best fit what I want to say.

*Throughout the process have you or did you discover that someone behind the portraits on your recent exhibition at the Cabrillo gallery is related to you?*

I think that each of those characters have a relationship with me, they are my compatriots. Each of these people are part of a large number of people who during times of civil war in El Salvador left or tried to leave or escape from the war. Those people were forced to prepare their trip. Thus they prepared their passports to embark on the trip to unknown destinations. but on a personal level? NO. They are characters without identity. They are faces that were assigned an identity number.



*My main question would be: What artists had a formative effect on you at a young age? How has this changed and who else inspires you now?*

*Questions that I really want to ask are: How do you find inspiration in your work? How do you find ways to make your art unique?*

When I was young it was my father, who apart from being an art teacher at the medical school in the capital of San Salvador, was also in charge of the x-ray department. At that time, computers and computerized Atomic Anatomy programs did not exist... so medical students had to learn to draw the human body... as part of their training. That's where my father always arrived loaded with drawings to correct... all drawings of human anatomy. Later it was him who introduced me to music. and in music there were many who influenced my inspiration.

The inspiration was formed visually and aurally.

**VISUAL ARTIST:**

The first painter was none other than Picasso, later as a young adult it was Diego Rivera, Frida khalo, Later in my twenties... I met Francisco Goya, José Clemente Orozco, Posada, Rufino Tamayo, José Luis Cuevas, Fernando Botero... to mention a few... Nowadays.... I nourish myself from everyone... from each of the artists that I meet there is something to learn and be inspired...

and everything goes hand in hand with who you really are. that is, your intellectual training.

everything is a connection with literature. the poetry, the music.

When all these elements manage to connect... What we call creation is born.

That happens when you meet yourself in your privacy. space of solitude.

*Have you visited El Salvador since you left in the 80s?*

Yes, the first time I returned was after 14 years of leaving. Afterwards I visit frequently... every 2 or 4 years....

*I would question him about if that feeling of freedom, motivated him to use his art to heal the emotional scars from leaving his country, and the difficulties he faced before moving to the US...*

The idea of Freedom is an ambiguity.

I am still looking for freedom, it is a utopia.

Art is truly a form of therapy, healing and madness.

for everyone... for the creator and the observer.

It is a testimony of what we are, we feel, we suffer. also from what nourishes us in those moments of chaos, disappointments and emotions...

Wounds always occur... leaving and staying in the place where you were born.

I think that when I escaped from the war, I was young and with my trip I brought the tragedy with me as if I knew that one day I would have to tell it.

But I have always focused on tragedy, collective pain... on everyone to be able to include my own.

and in that way I am telling my story, which is the story of many.

*Victor, upon your arrival to the U.S., what is something that has become revelatory to you by the birth of a piece that was created by your pain and for being socio-politically aware?*

I was always aware that the USA is a very divided country with many faces, diversity and a dark history.

I never expected to find and was not even looking for THE AMERICAN DREAM.

When I arrived my priority was adaptation, language, stability.

with them The memories, the memories that I left when I left. Later, little by little I began to experience the reality of an unknown place and I began to understand the place where I would live.

a place where discrimination is the pain of many, the death penalty is a natural phenomenon, a violent country. divided, where one for being a person of different skin color... is classified... persona non grata. That among a long list... they inclined me to work on socio-political issues.

*When is your favorite time of day to create your artwork?*

The time to create is changing. but the truth is that I am constantly in search and the need to create... there is no space where I am not searching without knowing what... but I think that when I turn off the process is when I fall tired to sleep...

*My question would be; Do you have any plans to incorporate artificial intelligence into your work?*

NO.

I'M NOT SMART ENOUGH FOR THAT.

*I am intrigued by his dinner party piece from the video and the guilt he feels about the wars, not being able to do something to stop them.*

*Do you feel a need to protect those you can't?*

*If so: Outside of your artwork what do you like to do to help?*

*If not: How much does this guilt weight on your ability to express yourself in your art?*

That's it, inability and feeling guilty.

Guilty because in many ways we are part of that violence.

It is the same system that I was referring to previously, where citizens are part of this terrible one after another violent wind. locally, nationally and internationally.

Our taxes are the food of such brutality in humanity. Responding creatively is my only defense against guilt.

*Have you ever felt too overwhelmed, tired, angry or excited to make a piece of art? What do you do to continue making art when you face challenges?*

I think I have already found a state where I owe myself to this process.

It's not easy at all.

When I need a bridge of rest... I have it.

I often tend to focus on something more personal. And many times I lean into the drawing that distances me from the sociopolitical and I lock myself in the drawing. focusing on the human body from the perspective of the body. I work with models and other work series come out focusing on the female silhouette.

Because it is also my job as a teacher to teach naked drawing. and that work is what perhaps keeps me away at times.

*Is there a particular work of art that you find most meaningful or impactful? If so, what is it and why is it so important to you?*

There is no particular work at all... all my work is relevant at its time... I feel that when I am forming the idea and the final part is born, which is what we call a work, it is at that moment what one feels the impact. Then comes when you

have to show it and see how the audience receives it. and that is where what is significant becomes relevant.

*Did the sense of freedom inspire you to utilize your art as a means of addressing and healing the emotional wounds stemming from your departure from your homeland and the challenges you encountered prior to relocating to the United States?*

I already explained the feeling of Freedom previously. so as not to repeat myself...

But I think that the feeling of traveling to the unknown and seeking that freedom that a young person seeks to find themselves also inspired me in many ways...

*How would you compare your first piece of artwork compared to your most recent one?*

Let me tell you that visual art came to me by accident. It never crossed my mind to be a visual artist.

But... I always wanted to be a musician. and that was my whole passion and it still is.

So everything I wrote and sang was part of what my being was going through at that moment. my feeling

He was a troubadour boy, a dreamer and wanted to be a poet.

My first work of art? Let's say it was a canvas painted with oil painting.

It was a kind of Diego Rivera inspiration.

and that's another story. and it was that painting that was responsible for turning me into a visual artist.

and the comparison is completely different from what I am creating today.

not comparison.

*What kind of message do you hope that your art work sends to the viewers?*

If my work in some way sends a message I hope it is a message of encouragement, of hope, of resistance...

But what I want most is for my work to generate questions... to make you think... to take you out of your comfort zone.

*Of all your incredible work, which one defines your personal story the most?*

I believe that all my work is a reflection of who I am, my history, my identity. of my memories.



*My question is "Has this always been the work of art you're passionate about? Or what other work have you been interested in, if any?"*

My work is multidisciplinary.

[I] worked for periods as a set designer in theater, also as a visual artist in performance art creating video installations and directing theatrical work.

I was also part of the shadow theater company... creating shadow titles, art in motion.

As a musician I have been part of a couple of bands in my youth...I am also a lover of engraving. printmaking.

*I would ask him, although this work revolves around his daily encounters as an immigrant, citizen and eyewitness. Have you ever thought about creating art about other topics, for example social issues in today's society? Also where he gets his inspiration from, yes, from daily encounters, but what does it boil down to and actually create something.*

ALWAYS.

Not all of my work focuses on the immigrant part.

I have touched on topics in installations such as:

The death penalty, imprisoned young people, wars and their consequences, homelessness, bureaucracy, among other topics.

*Do you feel that your artwork has helped raise awareness among those who do not know the daily struggle of the citizens of El Salvador?*

*What three words would you say describe your artwork?*

When I touch on the topic of El Salvador... it is relatively that of the diaspora.

Memory, the immigrant. the illegal, the clandestine, the refugee, the exile.

That part that I have to live.

that is to say ; The Salvadoran reality after 40 years away from my country is another reality, and I could not be a spokesperson for the Salvadoran feeling of today.

But more than focusing on what the memory of the Salvadoran is... it is more the memory of every immigrant.

Because identity is lost when one leaves one's land and adopts another locality. That is to say, I am a citizen of the immigrant republic.

*My question is "How does your personal experience as an immigrant from El Salvador, particularly during the country's civil war, influence your artistic expression and the themes you choose to address in your work?"*

When the Civil War occurred, I chose to study communications/journalism. It was a way to escape forced recruitment.

It was not my vocation but it was my salvation.

I was then active in daily life as a citizen and as a student on issues related to war. I learned to decipher the reality and brutality of the armed conflict and all its disasters.

That has helped me to be an artist who, before embroidering a work of art, does a careful search of research.... until I get to what I want to say.

So the experience lived during those years of my youth in the war have influenced my artistic expression.

*Does the piece of art you create have any influence on the next piece that is created?*

On certain issues I think so.

Today at this moment I am touching on a topic and it is already in process about the problem in El Salvador with gangs.

and this time I'm doing it in sculpture.

*On average, how long does it take you to work on a given piece of art?*

Each work is different.

I work a lot with sketchbooks... I have countless books full of sketches. ideas...inspirations...and that's where it all begins.

It takes me far away trips... it is when I travel that I really give myself the time to think and write... then when I return to the studio I return with many notes...

that sometimes never come to be formed, and I find other notes from other travelers in other notebooks and so on, things begin to form. so it may take a long time.

*You and your brother are artists. Do you ever collaborate with him?*

YES, We have collaborated a lot. We were part of a collective of Latin American engraving artists for almost 10 years... in the 90s. Then we separated from the collective and each one sought his own destiny... along the way we met again and collaborated sporadically.

We are always good friends more than brothers. Carlos's way of working is very different from mine, but we are always sharing ideas and questions. Technically I always consult with him... he is the first one to look at my work and give me his opinion.

*How would you say your culture and identities help shape your art and how do they influence the way you communicate with the viewer through your art?*

I have a lot of contradiction with this culture and identity. I feel decultured and clandestine. I belong to the world of the immigrant and revolutionary, That is to say, it doesn't cost me much to change and adapt to the world. It is very difficult for me to fit into a certain group... My culture is many cultures together... I no longer identify with just one... I have lost the direction of putting me in a box. I am an individual lost in the crowd... putting my identity and culture as a reference... I wouldn't fit in... So I am a decultured person without identity. a clandestine

*One question I would ask you would be: how did you know you wanted to focus on art?*

in visual art?

If so... I would say:

When I painted the first oil painting... without any pretensions... I just wanted to prove to myself if I could paint... and because Diego Rivera was very popular when I was young here in San Francisco... the community didn't let me to hang images of Diego and Frida...

I told myself... I could paint like Diego.....!!!!!!

So I called out the painting... on a Saturday day of rest I decided to take the painting out to the sidewalk to dry... when a guy got out of the car and told me... who is the artist who painted this painting?

I nervously said... me.

So... he offered me a show in a cafe for the next few months...

Since then I have not stopped exhibiting and creating ART.



**cabrillo.gallery**  
Cabrillo Gallery

**cabrillo.gallery** "Blood Donor" by Victor Caragena, is a featured artwork in our current exhibition "LatinXperiencia: Victor Cartagena & Enrique Chagoya" on view through October 27, 2023.

This piece talks about the amount of blood we give, in actuality as well as metaphorically. For the immigrant worker "with our work and our sweat in long days of work, we give blood metaphorically, so as to feed our families and support our homes. When there is no balance in the giving, because of cheap labor and abuses, we bleed out."

The artworks in the current "LatinXperiencia" exhibition speak volumes. We can all relate to the layers of meanings in these pieces, whether through our own experiences, or loved ones' experiences. Please stop by the gallery to see this compelling exhibition.

**Gallery Hours:** Mon-Fri 9am-4pm, Wed + Thurs evening 6-8pm.

For more information regarding our exhibitions please follow the links in our bio.

@victor55cartagena #artactivism #installation #installationart #metaphor #bayareaartist #imagertransfer #foundobjectart #foundobject #cabrillogallery

3w

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OCTOBER 9

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Post





## AQUI Y ALLA

the distance between here and there  
connected and apart  
a living wound as deep as a river

I move through family kitchens  
I am an outsider, a distant cousin with a clumsy tongue  
a child to protect, who may be lost or stolen, taken  
if I wander too far

my home is here, my heart is there  
divided, cut with a red line one a map  
a river of tears  
a wall of untruths  
a myth and a weapon  
a knife that carves me into neat little pieces  
percentages, check boxes on a demographic survey

Carmina Eliason



# BIO: ANA MENDIETA

Ana Mendieta (1948-1985) was a Cuban-born artist. She was exiled as a child from Cuba and spent the rest of her life in the US. She created performances about women's bodies and the connection to Earth by creating body-shaped impressions into the ground and then photographing them. She used flowers, gun-powder, water, made carvings into the land, and other tools to make her impressions. She was influenced by her longing for Cuba and processing violence and exile.

Something else that is important to know about Ana Mendieta is that the story of her death has been swept under the rug of the "Art World" for decades. She fell to her death from the New York high-rise apartment that she shared with her husband, Carl Andre. Though Carl Andre was proven not-guilty in court, there is a lot of quesitonal evidence that he pushed her. Though her artwork has contributed greatly to the history of Latinx photographers and stands on its own, its also imperative to recognize the disparity in how white men have been given both in legal proceedings and the art world.

## Sources:

*Death of an Artist*. Helen Molesworth. Pushkin Media, 2022.

Link: <https://www.pushkin.fm/podcasts/death-of-an-artist>

Jennifer Brough. *This Artwork Changed My Life: Ana Mendieta's "Silueta" Series*. Artsy, 2020.

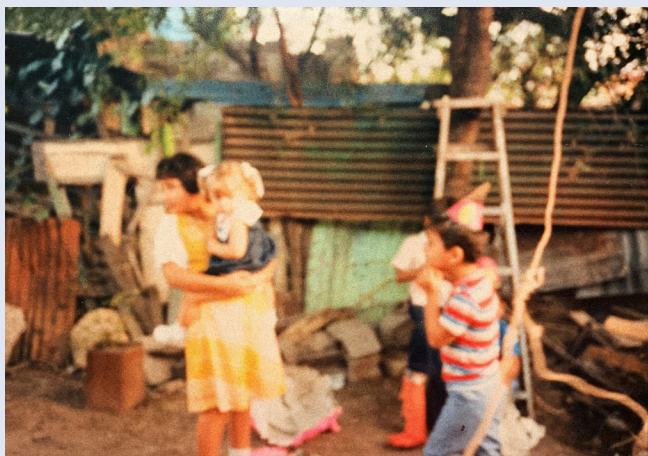
Link: <https://www.artsy.net/article/artsy-editorial-artwork-changed-life-ana-mendietas-silueta-series>

Ana Mendieta / Untitled: Silueta. Guggenheim

Link: <https://www.guggenheim.org/artwork/5221>



# BEYOND THE TERMINAL DOORS



I wonder what my life would be like if I had been born in Monterrey, the same city in Mexico where my mother was born. What if I had grown up in a home made of concrete blocks, eating tortillas with each meal, traveling by bus or taxi, learning how to cook rice properly?

Instead, I was born in a suburb of Colorado. At night I could see the stars over the Rocky Mountains and the blinking lights of planes overhead. Back then, I believed the stars were other countries, that I could point to a specific star and say, “That one, that one there is Mexico.” I imagined I could board an airplane, ready for spaceflight. I would be lifted into the air, toward a twinkly sky, and travel to another world, another star—a place where my familia lived.

Sometimes on very hot nights, I can feel the imprint of Mexico on my body. Legs sticking to vinyl seats. The perfume of Monterrey’s streets—car exhaust, food vendors, heat, dust, sweat. Ranchera music swelling, rosaries from rear-view mirrors tinkling. Dripping tacos on styrofoam plates. The rush of words I don’t understand, grasping meaning every once in a while. Kisses at every greeting and every goodbye.

I had planned to take my daughter to meet her family the year she turned one, just like my mom did with me. Turning one is a big deal. There is a large party. Everyone is invited, food, piñatas, cake, music, family. But because of Covid my daughter’s first birthday was a zoom call. I try to read her books in Spanish or drop a word here and there. Pantalones, el gato, la luna, tienes hambre? It’s not enough.

I wonder how old my daughter will be when I see Mexico again. I wonder what will be lost before I get back.

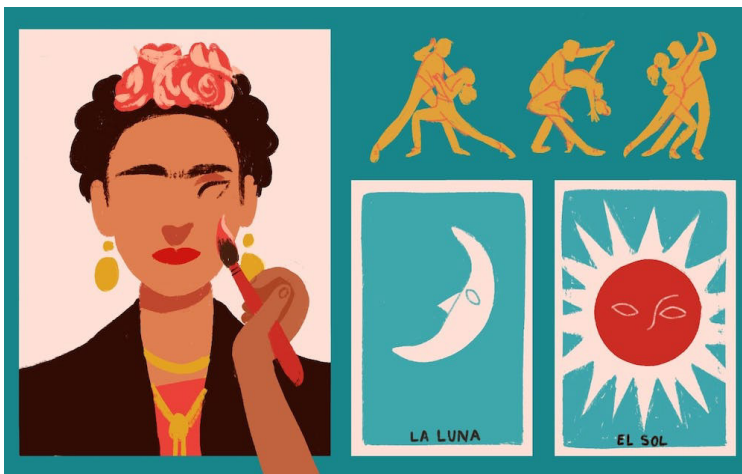
I imagine flying with my daughter to Monterrey, showing her the lights of the city as we land. The flutter of excitement as we see familiar faces beyond the terminal doors.

I try to call them by video chat, but my Spanish is broken, and I don’t know how to express the loneliness and isolation of this last year. Or how much I’ve always missed them.



## About the Contributor

Carmina Eliason is an interdisciplinary artist who uses everyday objects to tell stories of human experience. With family in both Mexico and the US, she uses photography and writing to express her sense of split identity, and love for her culture. Carmina is also an instructor at Cabrillo College and teaches Digital Photography, Visual Storytelling, and Latinx Images in Photo-Based Media.



# What is Latinx?

Bryan B



The term "Latinx" is a relatively new addition to American English. It refers to people of Latin American cultural or ethnic identity who live in the United States. Unlike the gendered terms "Latino" and "Latina," which are specific to men and women, respectively, "Latinx" is a gender-neutral term. The "x" replaces the traditional "o" or "a" endings. However, the term is not widely used and can be seen as disrespectful to Hispanic culture, language, and traditions as it screams ignorance of the culture.







Juan Sanchez is an American artist born in New York to working-class immigrants from Puerto Rico. He is known for his work that explores questions of ethnic, racial, and national identity. He initially gained recognition for addressing issues of Puerto Rican identity and the struggle against U.S. colonialism. His inspiration specifically addresses Puerto Rico's battle for independence and the numerous obstacles for his people. Sanchez combines painting and photography with other media clippings and found objects to challenge America's political policies and social practices.

Sources

Online Art Gallery: Hutchinson Modern & Contemporary  
Link:

<https://hutchinsonmodern.com/artists/57-juan-sanchez/overview>

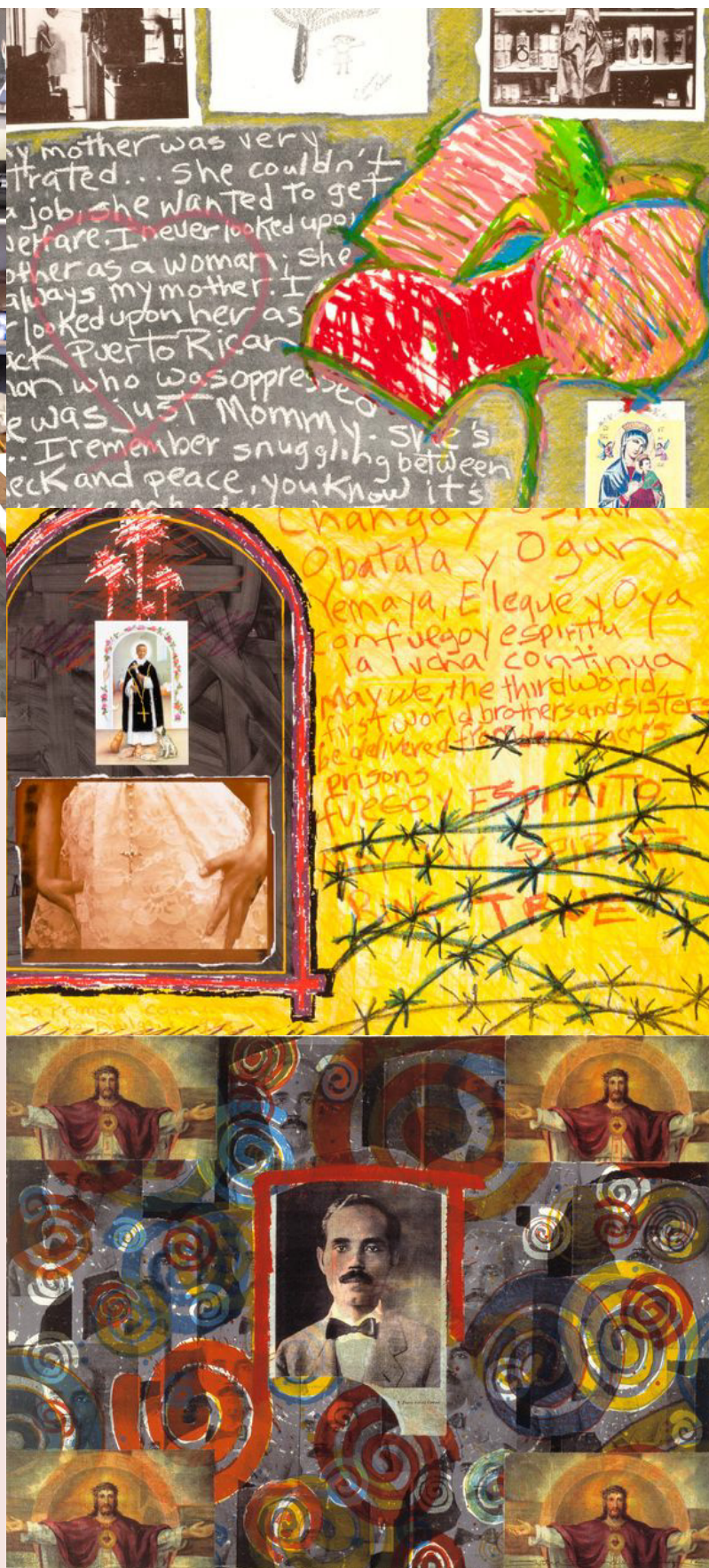
Online Art Gallery: Smithsonian American Art Museum  
Link:

<https://hutchinsonmodern.com/artists/57-juan-sanchez/overview>

Online Art Gallery: Wikipedia

Link: [https://en.wikipedia.org/wiki/Juan\\_Sanchez\\_\(artist\)](https://en.wikipedia.org/wiki/Juan_Sanchez_(artist))

Bryan B



# Latinx Artists



## Connecting the past with the present



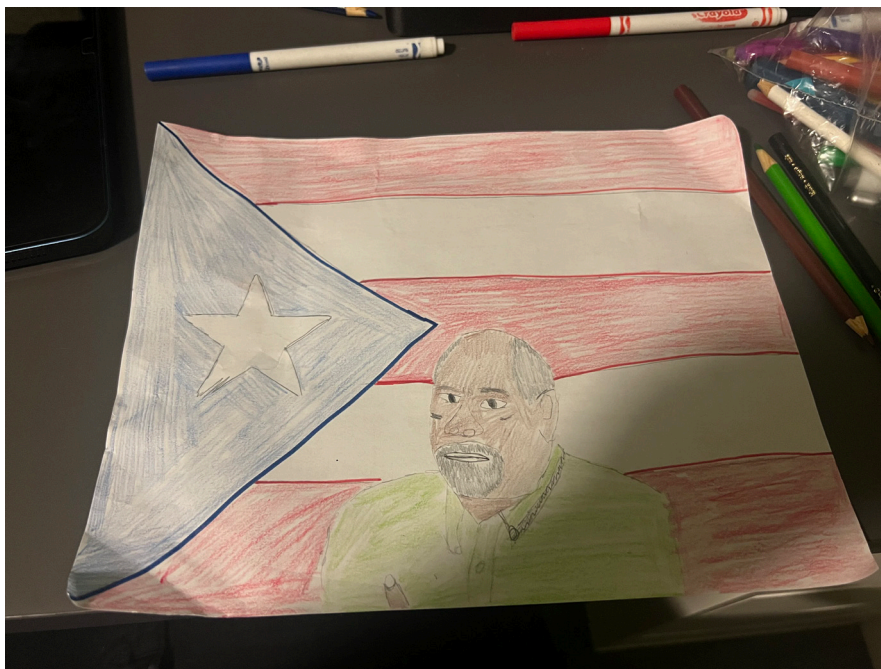
Some of the goals of the Latinx Civil Rights movement were to end discrimination, ensure fair farmworkers' rights, and provide better education, voting, and political rights. Chicano activists took on a name that had long been a racial slur and represented it with pride. Photos played an essential role in the Latinx Civil and Labor Rights movement because the country had finally started paying attention to Latinx culture. Also, it documented the struggle, the joys, and the aspirations of Latino and Chicano communities. I'm comparing the Latinx Movement and Labor Rights of the 1960s-70s to the BLM movement of 2021. These two are similar because they both protested and raised awareness about racial profiling. They also are similar because they both caused mass protests and walkouts. Some differences include that BLM was solely aimed at black lives compared to Latinx was for Latinos and Chicanos. Another difference would be that in the 1960s, it was also



Bryan B



# More art and myself



Bryan B.





# Zine project Final

## Dia de Los Muertos



This celebration is new and inspiring to me, I never realized the popularity of this celebration until just recently taking this class. It may seem strange as it has been celebrated for hundreds of years. I really appreciate the concept of honoring our past relatives and loved ones in a positive non spooky way. Unlike some western religions where you are punished for certain beliefs and condemned to fiery purgatory, the souls of the dead awaken and return to the living world to feast, drink, dance and play music with their loved ones. Art is meant to show life and death as one eternal entity. You cannot have one without the other. In understanding death, as a part of life, you can embrace and accept it rather than fear it. It also encompasses the belief that our souls are eternal, and that each new birth or death is simply another stage in our soul journey.

<https://madeinnewmexico.com/products/day-of-the-dead-runaway-train-by-stacey-sullivan-de-maldonado>.



The artist Stacy Sullivan-de Maldonado, is a resident of Santa Fe, New Mexico and travels to Mexico and South America to celebrate Dia de Los Muertos and gain inspiration for her paintings. She paints in Acrylic on canvas which produces very vibrant color and texture, which highlight her compositions.



Tracy's art and style have captivated me as a photographer, artist her color composition is inspiring, and adds to the positive constructs of the celebration Dia de Los Muertos.

R. Dale Bellan.

## Dia de Los Muertos poetry

by fierce Chicana poet Brenda Cárdenas:

Cornflowers

She says my hair smells  
like corn tortillas.

I raise an eyebrow.

After all those honeysuckle

and papaya shampoos,

I can't believe my scalp

hasn't soaked up

the scent of blossom

or the perfume of rainfall.

No, she's my mother,

and she insists

that even as a little girl,

my whole bedroom breathed

corn tortillas.

Pressing nose to pillowcase,

I search for masa,

reach back before

molcajete and plow

to a dusky meadow,

its bed of soil flecked

with teosinte,

ancestor grasses.

Up through the dark

follicles of my skull

covered in sun-cracked husks,

push the black-brown silk strands,

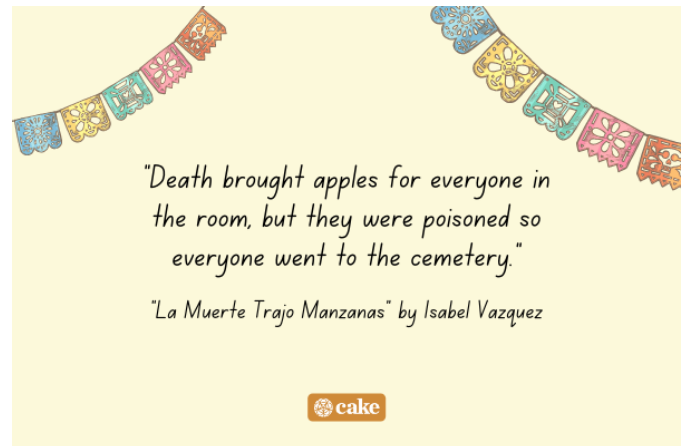
cocooning thirsty kernels.

Maíz sprouts into fields of thought

bearing hybrid rows of words

that fall like teeth

from the mouths of the dead.



<https://www.poetryfoundation.org/harriet-books/2007/11/feliz-dia-de-los-muertos>

<https://joincake.imgix.net/ivan-diaz-VYuJLsF4XQQ-unsplash.jpg?w=761&height=348&fit=crop&crop=edges&auto=format&dpr=1>



## Some History of Latinx Photography.

I noticed that the Photographic span of Latinx history is a small window of time, comparably to the actual history of the culture itself. Much of this photographic history is consistent with the beginning of the Equal rights movements in the late 1950's, and continues thru into the 1960's UFW's movement of "Equal pay for Equal work" And the Student uprising of Equal Education in the Mid 1960's. Many of the Photographer/Artists were really focused on these particular social issues within their scope of imagery. But it truly represents a look into the history of the fight for Equality and Freedom.



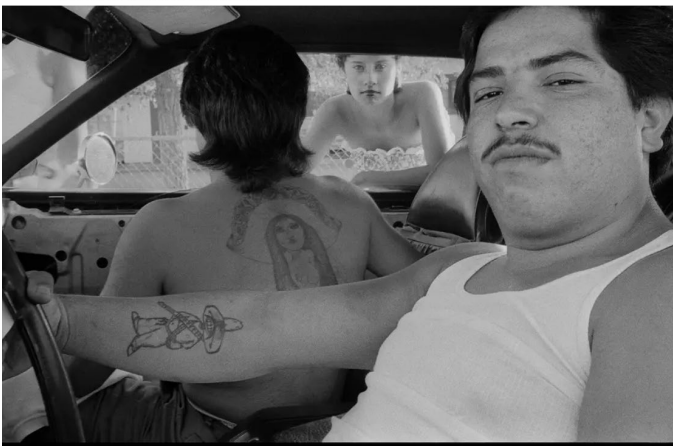
<https://aperture.org/exhibitions/latinx/>

<https://www.buzzfeednews.com/article/piapeterson/photos-chicanx-latinx-diaspora>

R.Dale Bellan



"Portrait of the Artist as a Young(er) Man," 1991  
Ricardo Valverde, courtesy Esperanza Valverde



Melissa Armijo, Eloy Montoya, and Richard "el Wino" Madrid, Albuquerque, 1983  
Miguel Gandert

Photography that matters!



D.Bellan 2022

These (4) images represent a form of photography I feel symbolize a bit of my cultural expression representing objects and emotion that make me smile, and express happiness to me. I think this is what Latinx photography is trying to represent-Personal and emotional belief in one's cultural

experiences and the quest for happiness and personal expression in one's life experiences.



My name is Dale Bellan, I am a current photography student and obtaining an A.A degree here at Cabrillo College in Digital Photography. I plan to continue as a lifelong learner here, as the instructors and selection of course work are phenomenal. This course of Latinx images and Photography has been a inspiring and mind expanding class. The period represented by Latinx Photography is so relevant to my life as I was growing up in the 60's and was aware and involved in many of these social movements and witnessed many of these Protests firsthand. I have grown up my whole life in multi-cultural towns and neighborhoods and have seen the advance and the regression of all our human rights in my lifetime, and feel strongly that no matter a person's Race, Color, ancestry, or Social Orientation, they have the right to be free of persecution, Subjugation, prejudice and deserve equal treatment and human rights. But some reason this is an ever changing and hard to achieve goal, and has been for many years in our history. My true hope is that one day we all will achieve this most basic Human Right and be Free. PEACE and LOVE to All.

R. Dale Bellan



## Reflections on Identity: LatinX and Otherwise

I was lucky enough to be born in Santa Cruz California on 3/11/1997

I was privileged enough to  
grow up in a house that was  
forward thinking

I had a very sheltered childhood in  
the mountains.

A constant that I cherished, was seeing my grandparents

My grandfathers best friend was a Mexican named Moses

I learned from their friendship that categories, names, terminology,  
nomenclature friendship. etc. can be a beautifully messy things.

My grandfather was never hateful towards individuals,  
just tragically misinformed.

My grandfather would make grand sweeping statements about  
people that were harmful.

It was not until much later that after my goading,  
his mind has changed.

I remember the way in which he spoke about the Indigenous peoples of North America.  
A mindfuck attributed to the 1950s.

I'm having a hard time  
seperating the man I love  
dearly but who also held  
true to outspoken beliefs

I think a lot about him.

We look alike, we share a middle name.

He did so much for me

He gave me my love of history, of California and so much more.

Honestly he is probably the reason I am taking this class if you really want to psychoanalyze it.

Yet, I am still deeply conflicted and having a hard time writing this. Because I reflect on all the ignorant  
things said and yet how I love this man and how he helped hugely in shaping who I am.

Like I said, things can be messy.

If I'm being honest, I can't help but just wonder.

It weighs down on my heart in a lot of ways.

Colton Bills

I think of Estevan Oriol, and reflect on how Amalia Mesa-Bains did not subscribe to LatinX, she subscribed to Chicana, because that is of a different generation, where emphasis on womanhood is was needed just to distinguish from men. I think of how Estevan Oriol is currently part of a new museum show.

I think about the connection of La Raza and their dedication to documentation. It is something deeply inspiring and an ideal to strive towards.



Colton Bills





My great grandfather, Willard Gayle Bills, told me the story of how his grandfather married a Native American woman after the Civil War. They were excited and forced to live in poverty on a swamp.

This changed my view of my own identity.



I took this class wanting to learn more about a different culture

and as cheesy and overly sentimental as it sounds

I did learn a lot -

about myself.

And I thought a lot

about a lot



What has stuck with me the most from this class was the very first discussion.

Where individuals shared their own ideas of what it means to be, or not be, LatinX.

The idea that stuck with me the most was this idea that, we as individuals define our own identities and we as individuals name others, and put our ideas of what it means to be X, Y or Z on others. This is one of humanities greatest flaws, is that we other one another, when we actually define ourselves.

The very definition of Latinx is something that not everybody agrees with.

Throughout this class, I was impacted by the ideas of the La Raza movement. In simple terms, it is important to stick up for oneself and do what is right, even if it is hard, even if you must risk life and limb. It is essential.

If history is a continuum we are fortunate to find myself at the nexus of being alive at the same time as many different incredible artists and photographers, we also find ourselves able to look back at the entire history of an art form and fortunate enough to live in a time where we have ready access to information we can access about these artists, La Raza, and be able to take this class at Cabrillo College, during my last term here. While we still live in a time where things are pretty horrendous, for the most part, my heart does not weep for the youth of today, it sheds soft tears. I weep for the past; the children LatinX children who were sent to vocational school in Los Angeles, because of systemic racism.

Colton Bills





ITS SO SAD  
THAT IT IS SO RARE I MYSELF AM DOCUMENTED  
IN A MOMENT OF JOY.





# DIA DE MUERTOS

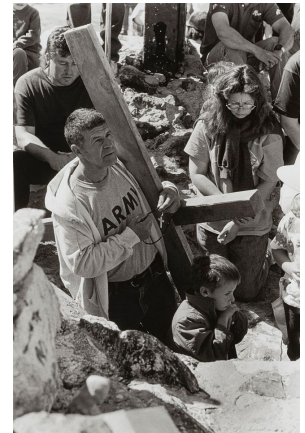


Dia de los muertos might have many different definitions and have different ways to celebrate but for my family we always go to the cementerio and bring cempasuchil flowers and our deceased ones favorite foods to keep them company on this day. Me and my family make altars every year to keep our loved ones' memories alive and to just celebrate them. Although death might seem like a dark place. In our family, día de los muertos is a day to remind us of them and all the beautiful memories we shared. Dia de los muertos has been a tradition that has been part of my family for a long time and I am proud to be able to one day pass this tradition along to my kids. I see dia de los muertos as a beautiful day since I am able to talk about my loved ones and embrace their memory and carry them close to me. I included my own personal altar to the left and the pictures above are from my deceased loved ones.

## Bio: Miguel Gandert

Miguel Gandert identifies as indo-Hispanic, representing a link to both indigenous and Hispanic roots, rooted in the complex fabric of his identity. He spent much of his creative life in the United States, though he did spend some time in Santa Fe, New Mexico. He was born in Espanola, New Mexico, in 1956. Known for his ability to capture the delicacy of Latinx culture, he carved out a place for himself in the art world and was especially well-received for his depictions of New Mexican villages and rituals. His masterpiece, "Nuevo Mexico Profundo" (2000), is a monument to his dedication; it features important cultural events like the yearly pilgrimages to Chimayó, New Mexico, and the ancient Matachines dances, and it documents the Rio Grande corridor and featuring significant cultural events such as the annual pilgrimages to Chimayó, New Mexico, and the historic Matachines dances.

Miguel Gandert work pieces: ↓



([Teresa Gutierrez, Juarez, Mexico, 1992](#)) ([Monarca y su Malinche, Alcalde, NM, 1996](#)) ([Ojos al Cielo, Tome, NM, 1993](#))

The photographer's goal was to capture the essence of people who are marginalized in society, therefore he usually pointed his camera at people like cholos, motorcyclists, boxers, teenage moms, and immigrants from Mexico. His method went beyond simple recording; by giving his subjects the freedom to narrate their own tales through the camera, he was able to provide a more complex and genuine portrayal. Through his participation in the Tamarind Project Reflexiones del Corazon, he showed that he was dedicated to community-driven and collaborative art. He captured the rich fabric of life in the villages he photographed by including traditional dances into his shots to ensure a comprehensive representation of the culture.



# Connecting the Past + the Present

## Protests for reproductive rights for women

2021



1970



The two movements i'm comparing and contrasting include "Women's March targets US supreme court, with abortion on the line" and "Reproductive rights have never been secure. Ask Black women." The first thing that they have in common is that they both focus on Reproductive Rights: The topic of reproductive rights is a recurrent theme in both papers. They discuss matters pertaining to women's control over their bodies, especially in light of upcoming legal and political obstacles. The second thing that they have in common is advocacy for women's rights: the two articles stress the value of preserving and securing women's reproductive freedoms while also promoting women's rights. They add to the continuing discussions over women's health, autonomy, and availability to reproductive healthcare. However these articles also have their differences, the first one including that the first article seems to emphasize a national-level event, focusing on the Women's March targeting the U.S. Supreme Court. It suggests a broader, possibly nationwide, perspective on the issue. While the second article appears to center its discussion on the experiences and perspectives of Black women specifically. It may have a more targeted focus on a particular demographic. To continue photography is similar and different between the present and the 1960's/70's Latinx Civil and Labor Rights movements. Photography is similar because Photography technology advanced during both periods. But modern digital photography is more advanced and more widely available, making it possible for a greater number of people to participate in visual storytelling. Its also similar because photography remains an essential tool for recording social movements, such as those pertaining to women's rights and reproductive rights. Social media facilitates the widespread sharing of images, which builds a visual narrative that can significantly influence public perception and opinion. Photography is different because during the 1960s and 1970s, mainstream media frequently controlled the channels of distribution, making photography more difficult to obtain. Nowadays, the proliferation of digital platforms makes it possible for photographs to be distributed more broadly and more decentralized, enabling people to share their viewpoints with a wider audience. The second difference includes Inclusivity and Representation: Contemporary photography frequently highlights a more inclusive and diverse portrayal of women and advocates for reproductive rights. The scope and portrayal of the visual narrative may have been more constrained in the 1960s and 1970s, reflecting the social norms of the day.

# What Is Latinx?

The definition of latinx is referring to individuals of Latin American heritage, the gender-neutral term "Latinx" is used instead of "Latino" or "Latina". Instead of utilizing terminology that are exclusive to one gender, it is used to be inclusive of all genders.



I would consider myself to be part of the Latinx community. My family on both my moms and dads side are descendants from Mexico. My dad is from Acapulco Guerrero while my mom is from Acambaro Guanajuato and my parents have both made the effort to take me and my sister to both of these places to get to know our family a bit better. Although both of my parents are from Mexico their cooking styles are a bit different as well as their language and how they say certain things, although both are in Mexico they each have their own way of doing things. Overall I am proud to be part of the Latinx community and I hope to one day be able to pass down these traditions to my kids.





# My Culture

Nicole Frontini

# My boyfriend and I come from different backgrounds



## MIXED CULTURES

### *A learning process*

United States has always been defined as the mixing pot. People from different cultures and backgrounds have made this country rich in traditions, music, art, food, etc. When people from different backgrounds and cultures mix, there is a learning process in order to understand, assimilate and accept the other culture. For our Latinx culture, more and more people are valuing, are accepting and are assimilating this marvelous civilization. In my case, I have shared some of my culture such as food, language, traditions with my boyfriend who has an Irish background.

Nicole Frontini





## Being Mexican American

### Poem

What does it mean to be Mexican?

Does it mean that I love Tacos ?

Does It Mean that I Like Mariachi?

Does It Mean that I Celebrate Dia de Los Muertos?

Does It Mean that I have a Quinceanera Party?

What does it mean to be American?

Does it Mean that I Love Hamburgers and Fries?

Does It Mean that I Love Country Music?

Does It Mean I Celebrate Halloween?

Does It Mean that I have a Sweet Sixteen?

What Does It Mean to Be Mexican American?

It Means that both of these cultures collide

It Means that I Love tacos as much as I Love Hamburgers.

It Means that I dress up for Halloween and also I put an Altar to wait for my ancestors to visit me.

It means that I can have a Quinceanera party and then next year I have my Sweet Sixteen.

It means that I sing Mariachi and Country music along.

It Means that both define me and make me, ME.

It Means I honor both and take the best of both to create my unique ME.

It Does not Mean My Heart is Divided in Two, It Means My Heart Is Full and Complete with Two.

Nicole Frontini



# what makes me a Mexican-American

- My parents
- My background
- My traditions
- My first language at home
- My skin color
- My food
- My values
- My friends
- Music
- MY FRIENDS
- MY ENVIRONMENT
- MY SCHOOL
- MY BRITH-PLACE
- SOME TRADITIONS
- MY LANGUAGE OUTSIDE HOME
- FOOD
- MUSIC

I IDENTIFY  
AS A MEXICAN  
AMERICAN





# Delilah Montoya's Photography



**La Virgen, Gelatin Silver, 1999**



**Corazon Sagrado, 1993**

Delilah Montoya is an artist who uses techniques such as printmaking, painting and drawing into her photography and photography installation. Montoya usually photographs things that are inspired by chicano/a culture. Ex Spirituality. She is not only an artist but also a teacher at the university in Houston. She has received multiple awards for her work; her most recent award was given to her in 2021- Latinx Artist Fellowship awarded by New York Foundation for the Arts. Montoya has exhibited her artwork in many galleries such as the Smithsonian American Art Museum in Washington , D.C, The Museum of Modern Arts in San Francisco , CA. and others throughout the U.S .

Sources:

Museum index: Artist Delilah Montoya/Smithsonian American Art Museum Link:

<https://www.americanart.si.edu>>artist

Online article: Raul Rodriguez. Delilah Montoya: Women Boxers. Deep Red Press. November 6,2018. Link: <https://www.deepredpress.com>

Museum index: Delilah Montoya / Photographs Do Not Bend GalleryLink:

<https://www.pdnbgallery.com>

Family  
Love Accepting Hardworking Memories  
Dream Journey Togetherness Faith Hope  
Brave wisdom Strength Peace  
Grandmother Grandfather Mom Dad  
Children Brother Sister Cousin Uncle  
Aunt loyalty United States Mexico  
Roots.





## 'Latinx' Emerges as Gender-Neutral Term



Spanish is a gendered language. If there is a group made up of women, they can be described as “ellas.” If there is a group with men and women, it defaults to the masculine (ellos instead of ellas). The word “Latino” follows this convention, labeling nouns as either masculine or feminine. For those who fall outside the gender binary, this word fails to represent them, which is where the gender neutral “Latinx” comes into play.

Much like the other words used to describe those of Latin American descent, Latinx has faced some pushback—from arguments that it’s difficult to pronounce to the Real Academia Española, the institution tasked with maintaining the consistency of the Spanish language, [saying](#) it’s unnecessary. Some [even argued](#) non-Latino whites imposed the word on Latinos.

Bowles argues against this notion. “White people did not make up Latinx,” he says. “It was queer Latinx people... They are the ones who used the word. Our little subgroup of the community created that. It was created by English-speaking U.S. Latinx people for use in English conversation.”

Though it’s unclear when or how it began, it’s mostly tied to the early 2000s, with it reportedly appearing on [Google Trends in 2004](#). There are a few possibilities about how the word came to be. One theory is that Latin American protests inspired the word. From the 1970s to the 1990s, as feminists protested, they would X out words ending in “OS” to “visually... reject the notion that the default is the masculine,” Bowles says. It could have also been a nod to the use of X during the [civil rights movement](#) in the United States.

Despite an [August 2021 Gallup poll](#) finding that only 4 percent of Hispanic Americans use Latinx, it’s a term that gained momentum through the 2010s and 2020s, cropping on TV shows and in politics.

sources:Article TitleLatino, Hispanic, Latinx, Chicano: The History Behind the Terms Author [Yara Simón web](#)

Website NameHISTORY

URL<https://www.history.com/news/hispanic-latino-latinx-chicano-background>

Date AccessedNovember 26, 2023

PublisherA&E Television Networks last UpdatedSeptember 25, 2023 Original Published sep, 14 2022

# LatinX

by *Maricela Gonzalez*



Maria Izquierdo is an artist that inspires me because she was the first Mexican artist to have a solo art exhibit in the U.S.

Latin X is a nonbinary , gender-neutral word to describe a Latin American person.

To be honest I had not heard of this word until recent. I have always identified myself as Mexican American or Latina women. Many people may shy away from this word because like myself, does not know very much about it. As times are changing, I feel more open to start using this word to describe me has a Latin X.

**Reflections:** In this class I was able to learn a lot. Not only about Latinx community, but about art and photography. I must confess previously to me signing up to this class I had no idea or appreciation for art/ photography. Now I can confidently identify some of the work of the artist/ photographers that I researched. For example Delilah Montoya which the first page displays, her bio that I previously did. I was excited to use my creativity and get inspiration from photographer Louis Carlos Bernal's photography. His photography is his interpretation of the Chicano/a lifestyle. He took pictures of people from his "barrio" at their house, in their everyday life. I found a picture in my archives of my grandma's house in Mexico. The original photograph is in color. I took a copy of the photograph so it would be in black & white. I placed a Mexican flag. That had an image of the virgin of Guadalupe in the middle. This to me represents my faith and my Mexican roots. Then with markers I colored in the roses and leaves on the trees. The words on top of the photograph is what the word family means to me. The third and fourth page I wanted to focus on the word Latinx and how it came about, This slide above is my view on the word Latinx.



## ~~BECOMING~~ Why, I AM AN ACTIVIST for DACA



Image source Google public images

During a social justice college class 2007 at Cabrillo College, the class planned a surprise birthday party for a young girl celebrating her eighteenth birthday. On the morning of her birthday, she arrived, and instead of being joyful and in a calibration mood, she had been crying and was noticeably upset. Before coming to School, her mother told her she was an undocumented youth who came to the United States seventeen years ago, and she needed to understand now that she was eighteen, her social security number was phony. The U.S. Department of Homeland Security (DHS) would deport her if they caught her in a sweep, and for as long as she remains in the USA, she would need to be vigilant and careful about what personal information she disclosed. Two weeks later, she left her mother, her home, and her community and went to live with her aunt in Mexico in fear she might be arrested, jailed, and deported back to her native country. It was a loss for America. She had planned on continuing her education and becoming a bilingual teacher. Something she was passionate about. Something America needs, but political battles and ignorance put an end to this young girl's dreams. She felt she had no other choice and left without finishing the semester.

- In 2007, a survey administered by Cabrillo College in Santa Cruz County uncovered the fact that 85% of the people surveyed believed immigrants should be eligible for financial aid; however, under the terms of the Illegal Immigration Reform Act, unauthorized aliens who, as children, were brought to live in the United States were allowed to attend School through High school, but are not allowed to work or attend college. *Note: Due to surveys such as the data presented below, Cabrillo College now offers free the first two years of college to first-time students graduating from high School.*

## WHAT ARE THE NEEDS

- Insurance.
- Student medical coverage.
- Financial aid for working students.
- Opportunities: in schools, in their jobs, in their lives to improve their living conditions.
- A better image.
- To be better informed about local and Federal opportunities.

Fall 2007 Watsonville Digital Bridge  
Academy Cabrillo College

13

## Who is in Need?

- Students who live in the community but are not eligible for financial aid.
- The parents and guardians of these students, people that do the hard work with minimum pay and no benefits.
- People that lack understanding about the U.S. Government rules and regulations.

Fall 2007 Watsonville Digital Bridge  
Academy Cabrillo College

12

Pew Research Center 2023, As the U.S. Supreme Court weighs the future of the Deferred Action for Childhood Arrivals program (or DACA), 74% of Americans favor a law that would provide permanent legal status to immigrants who came to the U.S. illegally as children, while 24% are opposed.

### A Short History of DACA

#1 Multiple bills have been introduced in Congress to address the issues of the unauthorized high school student population to become U.S. legal permanent residents through an immigration procedure known as “Cancellation of removal.” The bills are commonly referred to as the Dream Act.

#2 to date, 128 representatives and 39 senators (not including former Senator Edward Kennedy) co-sponsored the bill. Under this version of the DREAM Act, immigrants could partially qualify by meeting the following requirements: Be between the ages of 12 and 35 when the Law is enacted.



LA Times Photo, 2007

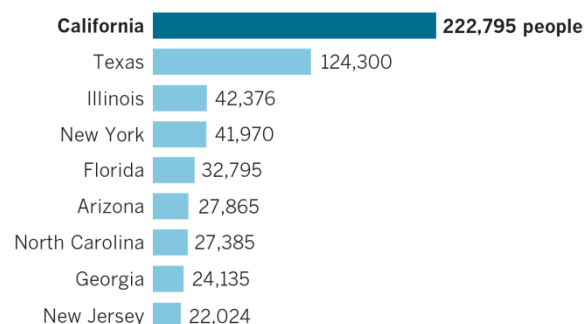


How many people does DACA affect? Of an estimated 1.1 million DACA-eligible immigrants living in the United States in 2014, 78% had applied for protections under the program. [Source: Pew Research Center](#)

People who receive work permits through DACA must renew them every two years. The number of people accepted to the program peaked in 2013, but initial acceptances have lagged behind permit renewals in recent years. Despite his statements on immigration in 2017, Trump hinted on Twitter that if Congress didn't find an agreement on the program, he would take another look at it — but he provided no other details and never followed through with his promises. As of June 15, 2023, President Biden stated Vice President Harris and I will continue fighting to pass legislation to protect Dreamers and create a path to citizenship; only Congress can provide permanent and lasting stability for these young people and their families. Congress must act to protect our Dreamers, which emphasizes the importance of every vote during the national elections.

Note: 2017 numbers are through March 31—source: U.S. Citizenship and Immigration Services.

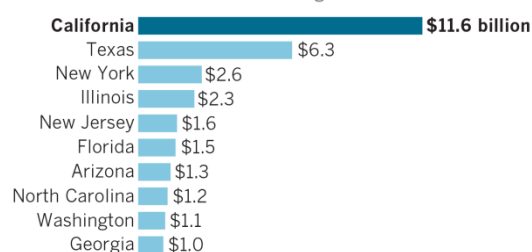
#### Top residences of individuals approved for DACA



If current DACA recipients lose their work permits, many states could significantly affect their economies, and California would be hit harder than any other state. According to the Center for American Progress, California would lose an estimated \$11.6 billion in gross domestic product. Note: Source: Center for American Progress

#### Economic effects of ending DACA

Estimated loss in GDP from removing DACA workers



On February 10, 2023, the Senate Judiciary Committee issued the following statement; "Dreamers are teachers, nurses, and small business owners in our communities, but because DACA hangs by a thread in the courts, they live each day in fear of deportation. Only Congress can give them the stability they deserve and a path to lawful permanent residence," Senator Dick Durbin said. "I introduced the *Dream Act* more than 20 years ago, and I'll continue fighting until it becomes the Land Law. This is a matter of simple American fairness and justice."



Source Google public images 2023

### Current Status of DACA

According to the National Immigration Law Center, On September 13, 2023, a federal judge in the Southern District of Texas ruled DACA unlawful. Per the judge's order, first-time DACA applications are blocked and cannot be processed. Individuals who have DACA (as of July 16, 2021) or whose DACA has lapsed for less than one year can continue to apply for renewal of their DACA. On June 15, 2012, the U.S. Department of Homeland Security (DHS) announced that it would not deport undocumented youth who came to the United States as children. Under a directive from the DHS secretary, these youth may be granted temporary permission to stay in the U.S., which is called "Defer As," as of this writing, Republicans are attempting to cancel DACA in exchange for increases in the number of immigrants that can legally cross the border in an attempt to circumvent an actual vote on the bills that remain unanswered. Official Department of Immigration on June 15, 2012, issued the following statement to clarify past statements: The Secretary of Homeland Security announced that certain people who came to the United States as children and meet several guidelines may request consideration of deferred action for two years, subject to renewal. They are also eligible to request work authorization. Deferred action is an exercise of prosecutorial discretion to defer removal action against an individual for a certain period. Deferred action does not provide lawful status. On Aug. 30, 2022, ten years later, DHS published the DACA Final Rule, with the intent to preserve and fortify the DACA policy. This rule, which puts into effect regulations at 8 CFR 236.21-236.25, rescinds and replaces the DACA guidance set forth in the 2012 Memorandum issued by Secretary Napolitano. *For the latest information see:* <https://www.uscis.gov/DACA>



BIO: This ZINE was inspired by a brave young college student who will remain unnamed: b. 1989, and Oscar Castillo: b.1945, El Paso, Texas, based in LA. Castillo is an artist, street photographer, and social documentarian. Influenced at an early age by his mother's collections of photos, he has accumulated an estimated three hundred thousand photographs in both black and white and color. Thousands of his negatives have been digitized and are now part of the UCLA Chicano Studies Research Center Library collection. The example above represents his efforts to document the Chicano movement, his continued photographic record of street photographs, and cultural graphic designs, including urban decay and gang activity. Castillo stated, "I never thought I would be well known for this. I never thought I would be creating a legacy." He has played a significant role in continually updating the Chicano history and promoting a positive image of his community and heritage.





UNDER THE MOON, WHERE DREAMS COME TRUE. YOUNG CHICANA AND CHICANA MOTHER  
ARE AS BRAVE AS EAGLES IN THE STARY NIGHT. REACHING FOR GOALS TO ACCOMPLISH LIKE OUR  
ROLE MODELS. SHE HAS TAUGHT ME STRENGTH, COMPASSION AND MINDFULNESS TOO. I  
CHICANA WILL BE STRONG AS EVER TOO.



Sources: "sueno" Luis C. Garza ( east LA 1972)

Sources:  
<https://calo.org/2023/11/03/luis-c-garza-the-rare-chicano-photographer-showcased-in-a-new-documentary-at-the-special-shorts-program/>

Luis C. Garza was born in 1943 in South Bronx, New York. Soon after leaving the military in 1965 he would soon move to Los Angeles to reconnect with his Chicano culture and align himself alongside the Chicano Movement. Once touching base in Los Angeles he enrolled in community college and soon met activist Ed Bonilla. Luis C. Garza found himself surrounded by many Mexican American latinos which in New York there were not many. As he said "I had never seen so many Mexicans in my life. Coming out of New York, it was just my family, so I come [to LA] and I go, 'Wow, this is a whole other *mundo*' " ( Garza, *Calo News*). His work was found in news articles such as La Raza where he would capture social and political change in US history during the Chicano Movement. The Chicano movement was captured but another historical event " Conservation of America Tropical " was captured through the lens of his camera. Not only had he captured great change during the biggest movements in history. He was able to talk about his own story in his short film " Razon de ser: Luis C. Garza " was released Nov 2023 and was a part of the DTLA Fillm Festival. He still to this day continues to photograph and his work can be found at Crystal Bridges Museum of American Art.

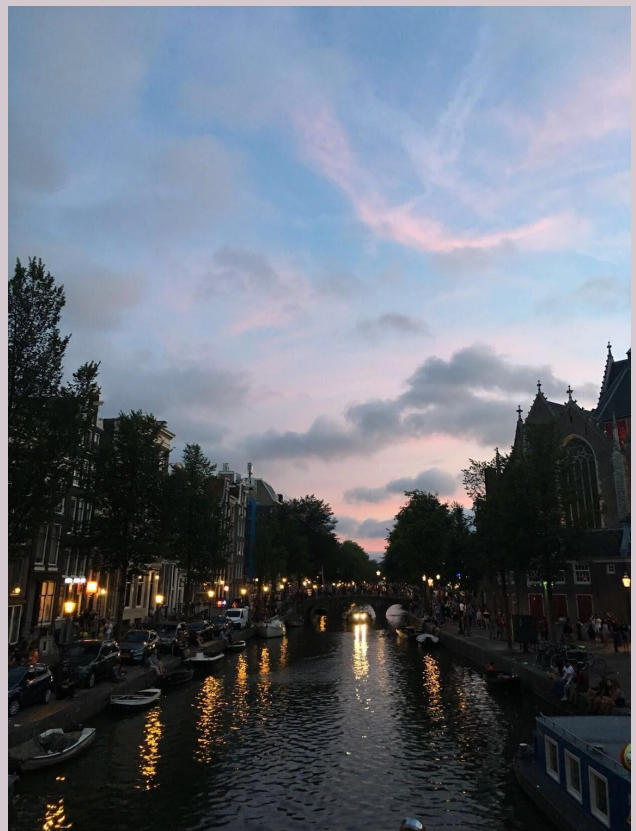




Photographer: Luis C. Garza

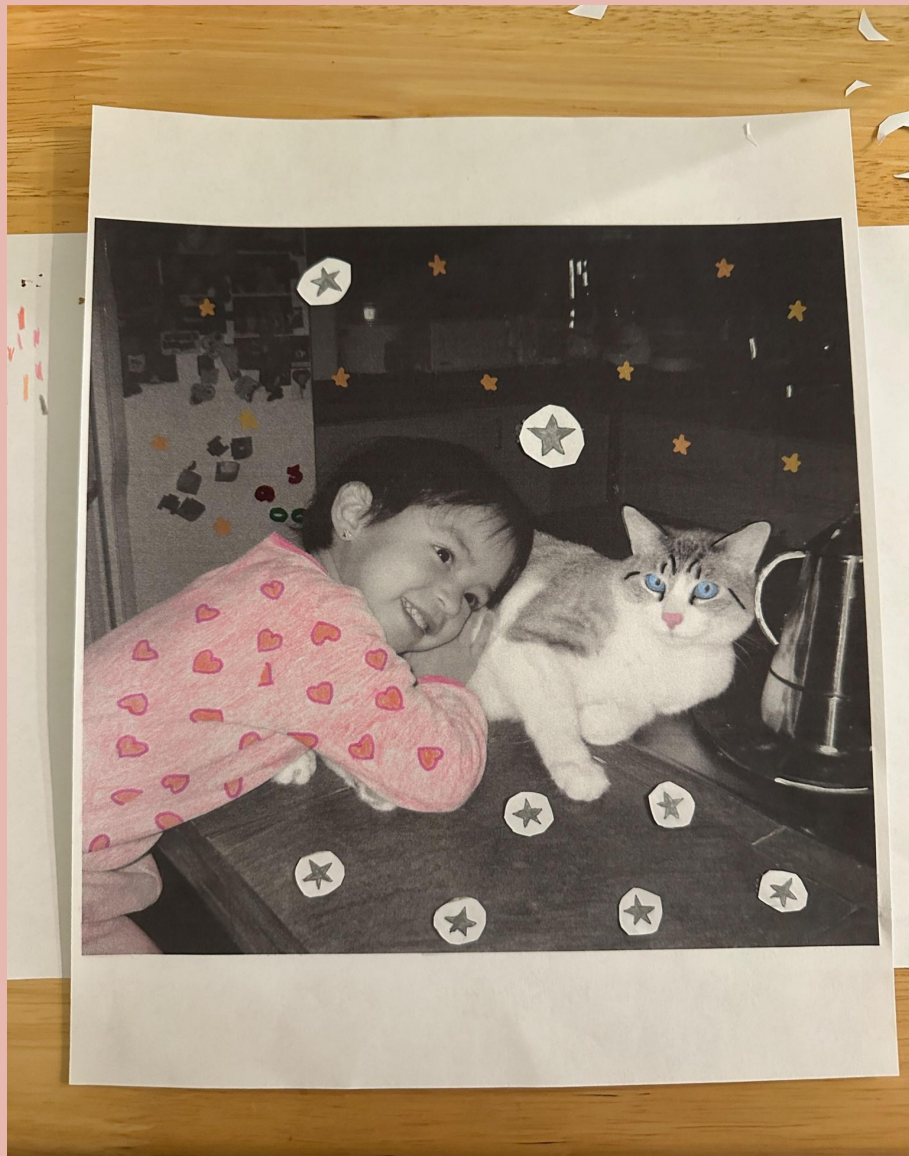
Sources: <https://www.facinghistory.org/resource-library/background-chicano-movement> ,  
<https://guides.loc.gov/latinx-civil-rights/east-la-walkouts>

Throughout this class I learned about Latinx photographers and to what lengths they went to just to make sure history was recorded and remembered through photographs. I learned more about the 1960's Chicano Movement also known as El Movimiento. This was a movement that would change many things for the Latino Community and for Immigrant farm workers who wanted change for equal labor rights, better education and land restoration. This would become one of the biggest civil rights movements in History. While protesting during this movement 13 community organizers were wrongfully arrested for "Disturbing the peace". They soon were known as the Eastside 13. Although they weren't kept for long, one person was kept while 12 were released. Sal Castro who was a part of the Eastside 13, and school teacher helped organize walkouts in demand for change for their school system caught the attention of the school boards which they were then forced to meet and listen to what students and teachers had to say. The outcome would be somewhat better as there have been creations of Bicultural and Bilingual programs in the United States for students, alongside hiring Chicano educators. Farm Workers gained a more liveable wage with humane treatment. Although not all bad in our world could be fixed, the change was drastic in many positive ways.



Ameyalli Juarez  
Photographer : Ameyalli Juarez





Being adopted I'm not really surrounded by the Latin American community and to be honest I really didn't know a lot of the Latinx artists that we are learning about in this class until now. I only really knew of Frida Kahlo and Diego Rivera. So when I saw this class being offered I didn't know what to expect or what I would be learning about. For me, being a student in this class has helped me have more knowledge of my culture.

Carolina



Isabel Castro (1954-present) is a Mexican-American photographer born in Mexico City and raised in Los Angeles. Her work mainly includes women's rights and the exploitation of women's bodies. Her most well known series is *Women Under Fire*. She made this series when she learned that Mexican-American women were being sterilized at the Los Angeles County USC Medical Center without consent during the 1960s and 1970s. The women in the photos were not sterilized themselves, but members of their family were.

Source:

<https://hammer.ucla.edu/radical-women/artists/isabel-castro>





# Latinx

By Caroline

Frida Kahlo was a Mexican painter who was known for her paintings of portraits and self-portraits along with being inspired by nature and artifacts of Mexico.

Latinx is a term that I do not identify with and I prefer to be called a Latina or even Guatemalan. Latinx doesn't really have any meaning to me and I'm not really a fan of the word itself. I do believe if someone feels more comfortable using the term Latinx, I'm totally okay with it.

I have always preferred to be called a Latina or Guatemalan. Unfortunately, I cannot speak Spanish fluently like I did when I was younger and can only really have basic conversations. While I can't understand Spanish that well I still enjoy listening to Pop Latino music and feel more connected to my culture that way. Personally Latinx is not a word I identify with, but it's great to have an inclusive word in the Latin American community. Even though "Latinx" is a controversial word, I feel like I know more about it than I did just by reading other people's thoughts and from the instructor's presentations.

Carolina



Coco is one of Pixar's most successful movies in recent years due to its beautiful storytelling and visuals. After looking over a review, this stood out to me: "What is most interesting about Coco, however, is the representation of Mexican culture and heritage. In an age when the Day of the Dead is increasingly commercialized and appropriated by audiences in the Global North, it is refreshing to see a media product like Coco that highlights its Mexican heritage." Most might think this movie is for kids, but I believe adults can get something out of it as well.

Source:

<https://loudandclearreviews.com/coco-film-review-pixar/>

About the Contributor:

My name is Caroline and I use she/her pronouns. I was born in Escuintla, Guatemala and I'm very proud to be a Latina. I have not been to Guatemala since I was born, but it will always have a special place in my heart. Two of my hobbies are reading and listening to music.

Carolina



## SOURCE:

Gisele Martinez

CARRILLO, H. J. (2023, JULY 25). HOW THE CHICANO MOVEMENT CHAMPIONED MEXICAN-AMERICAN IDENTITY AND FOUGHT FOR CHANGE. HISTORY.  
[HTTPS://WWW.HISTORY.COM/NEWS/CHICANO-MOVEMENT](https://www.history.com/news/chicano-movement)



**THE 1968 CHICANO**  
WALKOUTS. A STANDARD COMPARISON  
BETWEEN THE MOVEMENTS IS FROM BACK THEN  
AND NOW STILL NEEDING BETTER ACADEMIC  
RESOURCES AFTER 50 YEARS.

SOME OF THE GOALS OF THE  
LATINX CIVIL RIGHTS  
MOVEMENTS ARE POLITICAL  
EMPOWERMENT, CULTURAL  
NATIONALISM, AND NEW  
IDENTIFICATION.  
PHOTOS PLAYED AN  
IMPORTANT ROLE IN THE  
LATINX CIVIL AND  
LABOR RIGHTS  
BECAUSE THEY  
SHOW THAT HISTORY WAS  
FOUGHT FOR POLITICAL  
EMPOWERMENT  
THROUGH CULTURAL  
NATIONALISM.  
ISSUES WERE FOUGHT  
FOR, SUCH AS THE  
RESTORATION OF LAND  
GRANTS, FARM  
WORKERS' RIGHTS,  
ENHANCED EDUCATION,  
**AND VOTING**  
AND POLITICAL RIGHTS.

**Martine Gutierrez an American-Guatemalan  
Born 1989**

**Gutierrez's work is about the exploration of  
identity and its fantasy.**

**The most inspiring that I learned from  
Gutierrez's work is that she wants people who  
see her work to suspend their belief in the  
categories of gender and race and look at  
identity as something more open.**

**They as a shape-shifting artist and  
performer, is behind "ANTI-ICON" a Public Art  
Fund project.**



#### SOURCES:

SHEETS, H. M. (2021, SEPTEMBER 7). A  
SHAPE-SHIFTING WOMAN PLAYS ALL THE  
PARTS. THE NEW YORK TIMES.  
[HTTPS://WWW.NYTIMES.COM/2021/08/13/ARTS/DESIGN/MARTINE-GUTIERREZ-BUS-SHELTER-PHOTOS.HTML](https://www.nytimes.com/2021/08/13/arts/design/martine-gutierrez-bus-shelter-photos.html)

FRÖENKEL GALLERY. (2023,  
NOVEMBER 4). MARTINE GUTIERREZ |  
FRÖENKEL GALLERY.  
[HTTPS://FRÖENKELGALLERY.COM/ARTISTS/MARTINE-GUTIERREZ](https://froenkelform.com/artists/martine-gutierrez)



*Gisele Martinez*



What would it be like

To have parents from out of the  
US

To know the language well from my  
blood

It makes me embarrassed to know so  
little

I learn as much as I can

Taking in what I can

Id like to know who I am

My heritage is beautiful

I just never feel close to it

# LATINX

I am a Chicana. I was born in America along with my parents, but my grandparents were born in Mexico. I never knew the term to call myself as I grew up. Others speaking more spanish than me and other speaking better english than me. As I got older I found the term to call myself Chicana and Mexican-American. I was glad I didn't experience judgement and fear of being myself. What Latinx means to me is a person of Latin American using Latinx as a way to use nonbinary or a gender-neutral alternatives.





# LatinX

To me the term LatinX is a way for people with latin american origins to describe themselves when they feel like they identify more than just hispanic



[https://www.huffpost.com/entry/latinx-business-hispanic-heritage-month\\_n\\_5d766df1e4b0752102308938](https://www.huffpost.com/entry/latinx-business-hispanic-heritage-month_n_5d766df1e4b0752102308938)



<https://www.flags-by-swi.com/latinflags1.html>

But it doesn't matter how you identify because the Latinx community is a great group of people. The Latinx community holds a significant place in various aspects of society, marking its importance through demographic influence, economic contributions, cultural enrichment, educational impacts, social and political activism, and global connections.

Demographically, the Latinx population is among the fastest-growing in the United States, influencing many sectors including the economy, politics, culture, and social dynamics. Their expanding numbers not only change the demographic makeup of the U.S. but also create a substantial voter base that can significantly influence political outcomes and policy directions.

# Frank espada



<https://www.pinterest.co.uk/pin/43065740165080496/>

Frank Espada, born in Puerto Rico in 1930 and raised in New York City from the age of nine, was a renowned photographer, civil rights activist, and community organizer. His most significant work, "The Puerto Rican Diaspora: Themes in the Survival of a People," documented the lives and struggles of Puerto Rican communities across the United States, spanning over three decades. This project highlighted the challenges faced by Puerto Ricans, including poverty and discrimination, while also celebrating their cultural vibrancy and resilience.

Espada's photography served not just as an artistic endeavor but as a tool for social activism, advocating for the rights of Puerto Rican and Latino communities. His legacy extends beyond his photographic contributions; he is remembered as a chronicler of the Puerto Rican experience, a voice for civil rights, and an educator through his visual storytelling. Espada's work continues to inspire artists and activists, serving as a significant historical and cultural record of the Puerto Rican diaspora in the United States. He passed away in 2014, leaving behind a legacy that resonates in the fields of art, activism, and cultural history.



# Dia de los Muertos



For me I never really understood the importance and the magnitude that dia de los muertos holds until I started celebrating when I was in middle school. Now I can say it's one of the most beautiful ways to celebrate family that has passed away.

<https://vivirmejor.mx/celebraciones-especiales/flor-de-cempasuchil-datos-curiosos/>



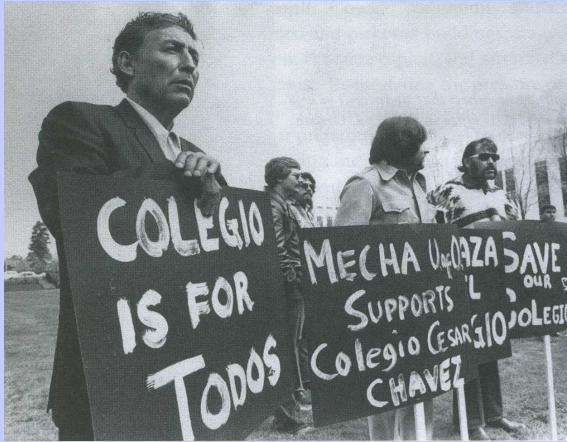
<https://elhormiguero.com.mx/2020/10/31/el-significado-de-la-flor-de-cempasuchil-en-la-ofrenda/>



<https://www.flickr.com/photos/monchor1/5130496687/>

Día de los Muertos, also known as Day of the Dead, is a special Mexican holiday celebrated on November 1st and 2nd. It's a time when people remember and honor their loved ones who have passed away. The holiday is a mix of ancient Aztec traditions and Catholic beliefs. People make colorful altars in their homes and at cemeteries, decorating them with flowers, candles, photos, and the favorite foods of those they're remembering. The holiday is famous for its skull symbols, and people often have face paintings or sugar skulls to represent this. It's a happy and family-oriented occasion, where death is seen as a natural part of life.

# Chicano Movement



[https://socialsci.libretexts.org/Bookshelves/Ethnic\\_Studies/New\\_Directions\\_in\\_Chicanx\\_and\\_Latinx\\_Studies\\_\(Gonzalez\\_et\\_al.\)/01%3A\\_Foundation\\_and\\_Contexts/1.02%3A\\_Struggle\\_and\\_Protest\\_for\\_Chicanx\\_and\\_Latinx\\_Studies](https://socialsci.libretexts.org/Bookshelves/Ethnic_Studies/New_Directions_in_Chicanx_and_Latinx_Studies_(Gonzalez_et_al.)/01%3A_Foundation_and_Contexts/1.02%3A_Struggle_and_Protest_for_Chicanx_and_Latinx_Studies)



<https://www.williams.edu/engl113-f18/dominguez/emergence-of-the-chicana-movement/>



<https://www.thirteen.org/programs/voces/chicano-rights-movement-y13qkx/>

The Chicano Movement, emerging in the 1960s and 70s in the United States, was a pivotal force in advocating for the rights and cultural recognition of Mexican Americans, particularly in the Southwest. Sparked by longstanding discrimination and inspired by other civil rights movements, it tackled issues like educational inequalities, labor rights, and political disenfranchisement. Central to the

movement was the Chicano Renaissance, which celebrated Mexican American cultural identity through art, literature, and music. Key figures like Cesar Chavez and Dolores Huerta significantly influenced the movement, with Chavez co-founding the United Farm Workers union to improve farm laborers' conditions.

The movement's impact was profound: it galvanized political participation among Mexican Americans, fostered a sense of ethnic pride with the term "Chicano," and contributed to societal changes in attitudes towards multiculturalism and minority rights.

This renaissance of cultural and political activism not only improved conditions for Mexican Americans but also left a lasting legacy on American society, shaping subsequent generations' perspectives on Hispanic identity and civil rights.

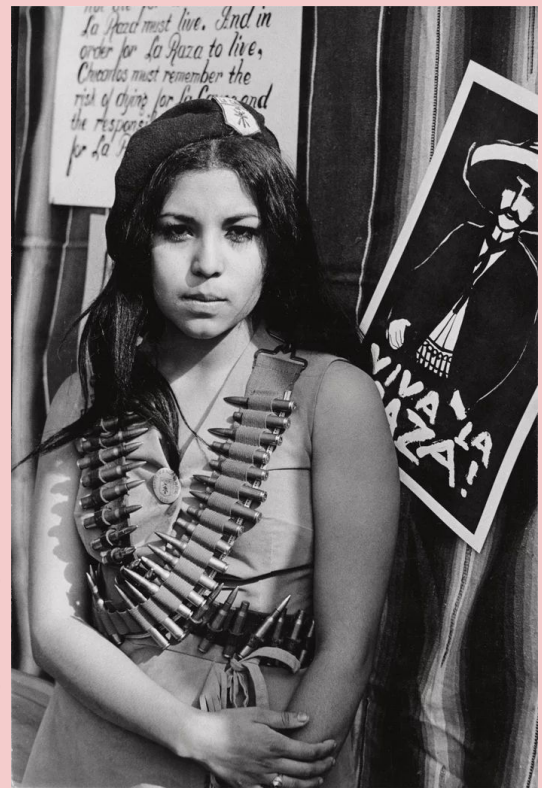


# Movimiento

Starting in the late 1960's Chicanos started to have enough of the discrimination they kept facing here in the United States. The next upcoming years Chicanos started protesting, boycotting, and hunger strikes. These movements were mostly Dolores Huerta and Cesar Chavez.

(Pictured on Right) Chicana demonstrator in the neighborhood of Lincoln Heights in 1969.

George Rodriguez



## R e a s o n s

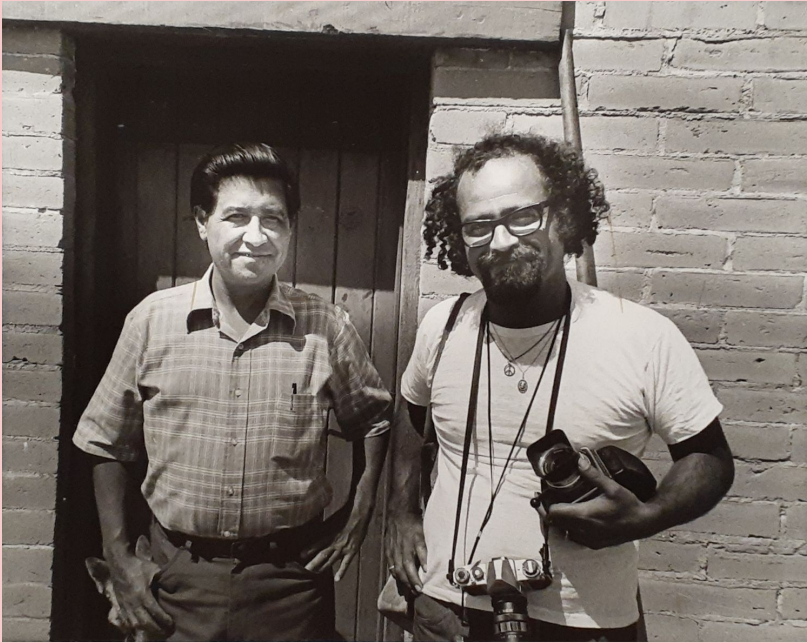
- Economic Injustices
- Police Brutality
- Cultural Identity
- Political Empowerment
- Farmworkers rights
- Discrimination Injustice



(Pictured on left) documented agricultural workers' protests in the inland town of Delano, Calif. This photo was taken in 1969 by George Rodriguez

Tomas  
Rodriguez-Andrade

## Bio: George Rodriguez



George Rodriguez(right) with Cesar Chavez(left) , Delano, CA 1969



Michael Jackson in his Encino home  
in California, 1971 by George  
Rodriguez

George Rodriguez is a well proclaimed photographer that was born in Texas in the year 1937. He moved out to Los Angeles in his younger years in life and grew up there. He is mostly known for his portraiture style in photographer. He is an important photographer due to his documentation and exposure of the Chicano movement. He has photographed many historical events and stars. The stars range from Hollywoods very own Marilyn Monroe, to young Michael Jackson when he was still part of the Jackson 5 group.

*Tomas  
Rodriguez-Andrade*



# La Cultura



AeroMexico volando sobre la ciudad de Mexico, 2023,  
Tomas Rodriguez-Andrade

- Spanish Speaking
- English Speaking
- Households are Bilingual (not all)
- Loves Spicy food
- Has family members in two countries (flights have to be taken to visit family)
- Catholicism & Christianity
- 10 Different dialects of Spanish
- Indigenous languages still spoken throughout some regions of latin america
- Visits loved family members countries to keep culture alive mostly every year
- Looks out for one another

## The California Missions

There are a total of 21 Missions throughout the state of California. The closest three to us are Santa Cruz Mission, San Juan Bautista Mission, and San Carlos Borromeo de Carmelo.

## Why Did Conquistadors Build Missions?

- Religious Conversion
- Cultruial Assimilation
- Colonization and Control
- Economic Development
- Establishment of Settlements
- Expansion of Spanish Empire

Ay, DiOs Mio!, 2022, Tomas  
Rodriguez-Andrade

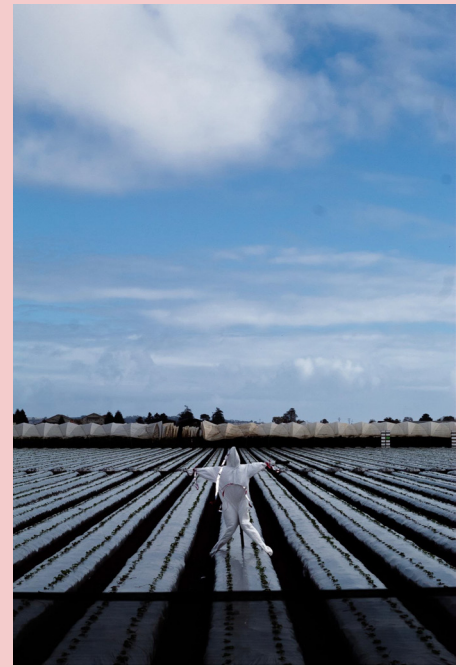


*Tomas Rodriguez-Andrade*

# Vida Nueva

Oftentimes many people from Latin America migrate to the United States of America in opportunity for a better life for their family. Othertimes people flee the country due to the ongoing violence that happens down south due to the cartels. Many with the same goal, Una Vida Nueva.

Many times when people migrate to the United States, they do so without speaking English or knowing anyone. Would you migrate to a new country for a better life, even if you didnt speak the language or knew anyone?



(Pictured Above) "Migrante Solo", 2023 Tomas Rodriguez-Andrade



"Un Dia Sin Mexicanos", 2023 Tomas Rodriguez-Andrade

Oftentimes many of the people who migrate to the United States from a Latin country start off working in the fields. These fields can include Strawberries, Raspberries, Cabbage, Lettuce, Celery, Cilantro, Peppers, Etc.

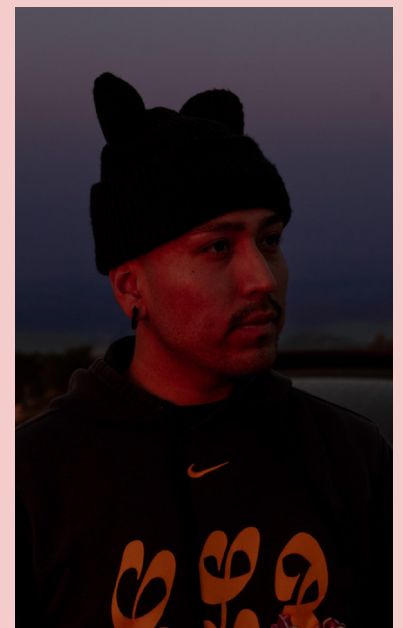
TXWVS, 2023, Tomas Rodriguez-Andrade

About The Contributor:



Tomas Rodriguez-Andrade is an AfroLatino/ Chicano photographer who enjoys various types of photography. He enjoys learning the similarities between cultures as well as traveling to different countries. Check his other work out on his Instagram: @TXWVS

*Tomas Rodriguez-Andrade*





# How to support a transgender individual



- Do not make assumptions about transgender individuals!
- There is not a universal way to look or be transgender.
- Do not confuse gender nonconformity with being transgender.
- Get support in processing your own reactions.
- Educate yourself about transgender issues.
- Advocate for transgender rights.



## Stigma, Harassment, and discrimination

The support for transgender rights has increased to 69% in 2019. Despite the increase in support transgender individuals still face considerable stigma due to more than a century of being categorized as mentally ill, socially deviant, and sexually predatory. This stigma prevents them from accessing necessary services for their survival and well-being.



## Lack of health coverage

And HRC Foundation analysis found that 32% of transgender people of color have no health insurance coverage. More than one quarter of transgender adults have been refused health care by a provider because of their gender identity. Sobering data reveals a healthcare system that fails to meet the needs of the transgender community.

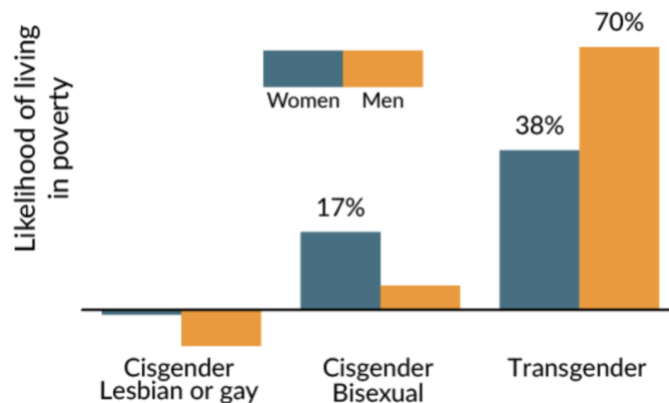


# Challenges Transgender Individuals Face



## Lack of legal protection

Transgender individuals may still lack recourse when facing discrimination. Moreover, state legislatures across the country are debating, and in some cases passing legislation specifically designed to allow discrimination against transgender individuals.



## Poverty

Transgender individuals live in poverty at elevated rates. The rate of Latinx adults living in poverty is about 48%

# We need your support.

Being an ally is easy, it only requires an open and welcoming heart. transgender individuals live in your local community, therefore always have a smile because A smile will make a person feel welcome and it might help relief the anxiety, and the pressures of being transgender.

your support as an ally is important because it can prevent a transgender person from

- Being fired or denied a job.
- Facing harassment and bullying at school.
- Becoming homeless or live in extreme poverty.
- Being evicted or denied housing or access to a shelter.
- Being denied access to critical medical care.
- Being incarcerated or targeted by law enforcement.
- Facing abuse and violence

Here are three of us who share the beauty of living in the local community.



*I am a Mixtec transgender woman from Oaxaca Mexico, and I struggle with the term Latinx.*

*I already carry many adjectives on my back, and I won't be able to bear one more.*

*Being indigenous brings me pain.*

*Being transgender could get me killed.*

*Being Mexican labels me as a criminal, a rapist, or worse yet, Illegal.*

*What would adding "Latinx" bring me?*

## SOURCES QUOTED.

<https://www.purewow.com/family/how-to-discuss-gender-identity-with-kids>

[https://www.google.com/search?q=transgender+latinx+discrimination&tbm=isch&ved=2ahUKEwi-hcjDleGCAxVWLkQIHWaDCx8Q2-cCeqQIABAA&oq=transgender+latinx+discrimination&qslcp=CqNpbWcQAzoECCMQJ1C\\_CFjfN2DnOmQAcAB4AlABSoqB6wmSAQlyMZqBAKABAaoBC2d3cy13aXotaW1nwAEB&sclient=img&ei=MvdiZb6kLdbckPIP5oau-AE&bih=1154&biw=1274&client=safari&hl=en#imgsrc=L8s8RzQaiM-uWM&imgdii=1roheEXu1AgnJM](https://www.google.com/search?q=transgender+latinx+discrimination&tbm=isch&ved=2ahUKEwi-hcjDleGCAxVWLkQIHWaDCx8Q2-cCeqQIABAA&oq=transgender+latinx+discrimination&qslcp=CqNpbWcQAzoECCMQJ1C_CFjfN2DnOmQAcAB4AlABSoqB6wmSAQlyMZqBAKABAaoBC2d3cy13aXotaW1nwAEB&sclient=img&ei=MvdiZb6kLdbckPIP5oau-AE&bih=1154&biw=1274&client=safari&hl=en#imgsrc=L8s8RzQaiM-uWM&imgdii=1roheEXu1AgnJM)

<https://www.hrc.org/resources/understanding-the-transgender-community>

<https://www.facebook.com/translifeandliberation/>

<https://qspirit.net/transgender-day-remembrance/>

<https://gunresponsibility.org/news/pride-2023/>

<https://www.mapresearch.org/2023-medical-care-bans-report> <https://www.out.com/out-exclusives/kane-c-andrade-portrait>



# Immigrants and Deportation

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<https://www.sfchronicle.com/opinion/openforum/article/How-immigration-enriched-my-life-in-America-15222199.php>



<https://www.nytimes.com/2018/09/03/lens/photographs-that-humanize-the-immigration-debate.html>



<https://www.nytimes.com/2018/09/03/lens/photographs-that-humanize-the-immigration-debate.html>

**Tony V.**

# To leave or to stay

For many years, migrants among Mexicans and their children from Latin America have been coming to the United States in search of a better quality of life. For example, in the late 1990s, a surge of these such Immigrants came up through Latin America from as far as a Guatemala, they then crossed the US border seeking refuge and a new start due to civil unrest in their native countries. Civil unrest led to often violent governments, environments and unstable economies, displacing thousands of people and giving them nowhere to go. The war on drugs also played a factor in displacing people from their countries.

But our country has always put strict restrictions on migrants who are crossing the border illegally and their reasoning is harmful, like accusing them of bringing drugs to the US, being murderers rapists and even human traffickers.



<https://around.uoregon.edu/content/uo-study-finds-new-links-dehumanization-immigrants>

The only way to make change is to fix our broken immigration system and to provide a pathway to citizenship for undocumented immigrants. A good way to start protecting these undocumented immigrants, especially the youth who were brought to the US as children from deportation, is the BRIDGE act. Which “is a bipartisan bill that would provide temporary protection from deportation for three years, as well as work authorization, for these 750,000 young adults, as well as other undocumented youth”. (NIF, 2018)

Source: <https://immigrationforum.org/article/bridge-act-bipartisan-solution-dreamers/>

The photo below depicts a boy separated from his father as he communicates with him on the other side of the southern border. It was captured by Griselda San Martin, a Spanish documentary photographer residing in New York City. While there isn't much information available about her identity, it is known that she is Spanish. Her work primarily focuses on the US-Mexico border and its impact on migrants trying to come for a better life in the United States. Among the issues she addresses are immigration challenges and deportation. Her work draws us attention to why we should care about them, not ignore them when migrants are coming to the border but are denied entry and find themselves separated from their families on the other side. Her works have been exhibited internationally and featured in media outlets such as The Washington Post, The New York Times, The New Republic, and California Sunday Magazine as well as other publications.



Source:  
<https://www.artsy.net/article/artsy-editorial-10-photographers-told-story-us-mexico-border>

<http://www.griseldasanmartin.com/the-wall>

<https://visura.co/sanmartinalonso/about>

**Tony V.**



# DEPORTATIONS

For the ones that make that dangerous journey north, they constantly face the threat of being deported, many times they are deported just for being at the wrong place at the wrong time. Many of them are facing deportation sometimes without reason other than just not having documents.

Most of the undocumented immigrants among children being deported were innocents and many of them never have committed a crime.

They were deported back to their countries where they have experienced trauma of violence, war, and corruption.

After these migrants were taken from their workplaces, homes, or public places, they are often sent to detention camps that are many times overcrowded and unhygienic, no heat, and have a severe lack of food before they were deported back to their countries. Some children are separated from their parents, put in a cages, and have yet to be reunited.



<https://theintercept.com/2017/12/06/trump-immigration-deportation-dhs/>

- “ICE arrested 46,396 immigrants with criminal convictions in 2022
- “2,667 suspected or known gang members, 56 suspected or known terrorists and 7 human rights violators”
- “ 67% of the arrests ICE carried out in fiscal year 2022 involved immigrants without criminal convictions or charges.”

Source:

<https://www.ice.gov/news/releases/ero-new-york-city-arrests-previously-deported-mexican-citizen-convicted-sexual#:~:text=In%20fiscal%20year%202022%2C%20ERO,offenses%3B%20and%201%2C114%20kidnapping%20offenses.>

<https://www.cbsnews.com/news/ice-immigration-arrests-and-deportations-us-interior-increased-fiscal-year-2022/#:~:text=Among%20those%20deported%20in%20fiscal,he%20took%20office%20in%20Jan.>

<https://www.migrationpolicy.org/article/biden-two-years-immigration-record#:~:text=In%20FY%202022%2C%20ICE%20conducted,39%20percent%20in%20FY%202021.>

**Tony V.**

# Immigrants are important



<https://civileats.com/2019/03/22/a-new-american-dream-the-rise-of-immigrants-in-rural-america/>

**Immigrants are more than their financial contributions to the USA, but they are a HUGE part of the US economy and are essential workers as they also have involved in shaping this country. Immigrants are the backbone of all fieldwork and the restaurant industry. Today there are many immigrants working in the field harvesting produce that is served on your plates every day. Immigrants feed us, build our homes, and are the backbone of the hospital industry.**

**In some states like Florida, a majority of immigrants are now facing prohibition from working. This will have a negative impact not just on losing money for Florida, but also on the US economy. We benefit from immigrant labor and the taxes they pay. Without immigrants "the U.S. workforce would decline by almost ten million people by 2035." Our country's economy will end up failing, leading to more inflation and supply chain shortages.**

**According to the census bureau, immigrants “compose almost 14 percent of the U.S. population, and they make up approximately 17 percent of the U.S. civilian workforce”. In 2019 alone, they earned around \$92 billion in “household income and contributed almost \$9.8 billion in federal, state, and local taxes”.**

**“Mexican undocumented immigrants held more than \$82.2 billion in spending power, money that often goes back into local economies”**

Source:

<https://research.newamericaneconomy.org/report/contributions-of-undocumented-immigrants-by-country/#:~:text=Given%20their%20productivity%20and%20their,%2C%20state%2C%20and%20local%20taxes.>

<https://research.newamericaneconomy.org/report/contributions-of-undocumented-immigrants-by-country/#:~:text=Given%20their%20productivity%20and%20their,%2C%20state%2C%20and%20local%20taxes.>

**Tony V.**



# WHAT IS LATINX?



This is Maria Felix. She is a Mexican actress and singer from the 1940s and 1950s. She's someone I admire; mostly due to the film industry and the roles she's been in and her identity as a woman and someone from Mexican roots. She is known for her beauty, strength, and resiliency.

"There's a saying among the Mexican immigrant community: Ni de aquí, ni de allá. Not from here, not from there."

- THE BROWN AND WHITE  
EDITORIAL BOARD



Growing up in the 90's, Latinx wasn't a thing. I also was only in middle school when the term Latinx arose and little to none in my family identify as that - that I know of. I have never heard the term "latinx" until taking this class. My understanding is that the x is added at the end of the word latin to gender neutralize a person from Latin American descent/culture. According to this article report back in 2020 by the Pew Research Center - "About One-In-Four U.S. Hispanics have heard of Latinx, but just 3% use it" and "Young Hispanic Women are among most likely to use the term" - I respect what others want to identify themselves as. I am no expert, but I do know that culture is beautiful; given the diversity of upbringings, language, beliefs, places, and thoughts. This is my experience as a first-generation Mexican-American woman. My parents are from the Mexican states: Zacatecas and Michoacan. Ask me how many times have I visited each state and my parents hometown? Once. I was born in the United States and in my young years I only spoke the Spanish native language. I became fluent in both English and Spanish during the 1st grade. Growing up, it was challenging to identify in a particular profile due to my upbringing and lack of visiting my parent's ranchitos. Apparently being light-skin and light-haired meant that I didn't speak Spanish - according to my family and friends from Mexico. I grew up being called "guera" "pocha" and "gavacha". My mom remarried into an American family then, and my dad raised me with a "aquí nomas se habla en español", "here we only speak in Spanish" mentality, so I felt a little conflicted because others were trying to identify who I was, based on their upbringings and beliefs.

I recently bought and took a 23andMe DNA test, and to my surprise, I had a higher percentage of European heritage than what I thought was my Mexican/Indigenous side. My ancestry composition is made up of 57% European, 36.3% Mexican, 2.4% Sub-Saharan African, 2% Western Asian and North American, .7% Central and South Asian, and about 1.3% is unknown. Man, my family traveled a lot. JK. But, that is how they live rent free in my mind. I do hope to learn more about my family, travel more abroad, and bring my daughter along so she can be exposed to other cultures and add to her identity. I am hopeful for the future happy to be a resource for others, stay curious, break generational traumas and beliefs, and positively impact my communities and others.

Source: <https://www.pewresearch.org/hispanic/2020/08/11/about-one-in-four-u-s-hispanics-have-heard-of-latinx-but-just-3-use-it/>

**Nayeli Vargas**

# MADREHOOD



## Madrehood

It's so unique, yet common.

Your baby cries, needs a diaper change, eats, and sleeps.

What is beautiful is how a parent or guardian does these things. At least that is how it feels for me. I reflect on my mother, abuelita, bisabuela, gran bisabuela and so forth, and I think about the love, trauma, strength, patience, regañadas, consejos, and all the feelings and scenarios they had to endure while trying to be themselves, and raising littles. My great grandma had 10 children, and I think before the age of 30. At one point, my great grandma and grandma were pregnant around the same time. It's mind-blowing because in today's age it doesn't seem to be common anymore, at least around my surroundings. Before kids I didn't quite understand motherhood. I empathize what mothers may have endured, but I couldn't relate. Yet, somehow once you have your own children - it all makes sense. It may not be the exact same scenario but it clicks when you experience similar moments with your children that you and your parents may have experienced before, and you get to understand your mom and grandmother more. My madre scolded me for a lot of things; I wasn't a troublemaker, but I loved making my own decisions, to which I later realized my mom was the same way, and her mother, and the mother before, and the cycle continued. But, with my mom lentes - my mom glasses, and being in my mom era, I've picked up that through my past generations, the females in my family have little by little broken generational trauma and I couldn't be more proud. The sacrifices and choices being made that later on affect some of us, sure, it sucks, but I do believe it has made us stronger and mentally wealthier, and that is what madrehood leads me to. Madrehood to me is being a luchona, a poderosa, and chingona, There isn't a manual to this mom life, but there is love, there is a community, and there are others who have done this before, I will admit it's not easy at all and sometimes you may lose yourself through the process, but I think that's beautiful. We don't have to remain the same; without change, there is no growth. I don't know what the future holds but I do know my daughter and future children will be surrounded by mamas luchonas.

**Nayeli Vargas**





Dear Diary:

OMG! I'm going to be a mom. I'll be turning 30 by the time the baby arrives. Is that good timing? Will I be a good mom? What do I need to learn now? Will I care for them fine during and after birth? Fuuuuuuck. I hope they're healthy. Mom loves youuu so much!

Dear Diary:

I'm not 3 months in yet so I'm going to wait on telling others that I'm pregnant. Shit, I'm going on a work trip and need to hide it for now. Ooooh I need snacks.

Dear Diary:

Sooooooo frigging' tired. I need to walk Biggie.

Dear Diary:

I feel so freaking sexy and confident! Ugh, I love being pregnant. Rihanna is pregnant and flaunting her belly and I love that I can do the same. Fashion during pregnancy - you can get away with anything. My hair is getting longer and my skin feels good. Hold on though, I gotta puke.

Dear Diary:

She's almost here! No mames. Too many people with unsolicited advice. Is this what I have to look forward to? How do I set boundaries now and then?

Dear Diary:

It's virgo szn! Wassup world and say hi to Emilia Catalina! She arrived on Sept 5th. Beautiful and healthy.

Dear Diary:

WTF. Why do I feel this way? I cried because Anthony didn't move over the night stand when I needed it. I could just move it myself - but I needed him to hold the baby. Omg, what if the baby falls out of my hands when I hand her to him? No... I'll just keep her close with me.

Dear Diary:

I is tired AF. When will Mili have a solid sleep schedule?

Dear Diary:

I'm so thankful for my community. Being a mom is hard.

Dear Diary:

I got this! Hard, but I got this. Look at what we've created and teach everyday. She's sooo beautiful. What a blessing.

Dear Diary:

I feel lonely. is that normal? I have the familiy and friends, but i miss me.

Dear Diary:

I love my daughter. Emilia not only adds to my joy, but it's been a beautiful experience to grow with her for the past 15 months. I love dressing up with her. Her laugh and smile are contagious. She seems to enjoy my home-cooked meals and snacks, so far hehe. We dance and sing together. She's becoming a vocal queen - learning words and making sound effects. She's taking her time to walk though she enjoys being on her feet. I'm not going to force her to do things, but I will be there to help her take daily steps. Her lullaby is "Itotiani" by Chicano Batman and she's obsessed with the TV show, "Bluey". No, for real, her first word was Bluey aside from "Dada" - she's also obsessed with our cat and dog. She calls every animal she sees Biggie.... after our dog, Biggie. Even the cat's name is Biggie though his name is Quentin.

Emilia is a perfect combo of my partner and I. Silly, loving, bossy, sassy, fashionable, and a vibe.

**Nayeli Vargas**

## “Borders”

She grabbed her belongings and settled to go—  
No one told her where she was likely to be.

She didn't have much on her back, let alone something to eat.  
She scraped by with what she had saved and what my family had given her.

All she says to keep her going is “ponte trucha!” - which translates to “stay ready”  
And that stuck for decades and a lifetime.

She wasn't ready to leave her ranchito in Mexico, let alone her family, but she didn't have much of a choice.  
If it wasn't for needing a better life, she'd stay where she thought she was meant to be.

And, where could that be?  
Es alli o es aqui? Is it here or is it there?

She remembers crossing the border, not knowing where it'd lead.  
But she was hopeful. Scared. Terrified.

She met with El Coyote; he didn't say much and was just doing his deed.  
She saw many unfamiliar faces who were looking back at her with the same dream.

“Llegamos en Los Ángeles”  
“Bienvenidos al Norte”

She didn't hesitate to look for work. This wasn't a Hollywood vacation.  
She found a gig at a local factory knowing little of the land's language. Sowing her dreams away and thinking about her two young children that she left behind, she was getting by with family dear and close.

She cried as she kept thinking and questioning if she made the right choice.  
Vicente Fernandez is playing on the radio, it reminds her of home.

Then – A young 12-13 year old, who hopes for a similar dream, joins her.  
It took her 3 times to cross the border; not knowing what to expect next.

It was my madre. La mariposa poderosa.

By Nayeli Vargas

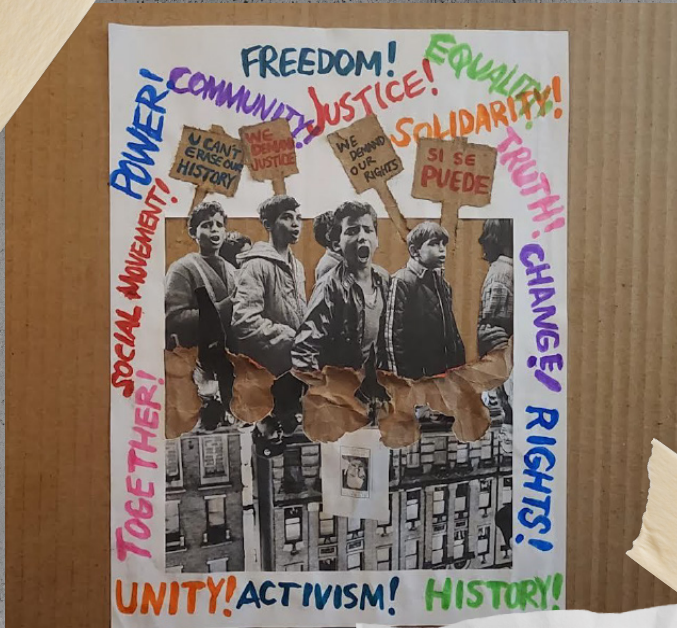
## ABOUT THE CONTRIBUTOR

Que onda? I'm Nayeli. My name is from the Zapotec origin and it means “I love you”. I enjoy story telling, color theory, fashion, and speaking from experiences. I have a 15 month old daughter, and she means the world to me. I love capturing moments among others through film and digital photography.



**Nayeli Vargas**





## Hiram Maristany and My Personal Connection

The photograph "Children in the Funeral March of Julio Roldán," from 1970, by Hiram Maristany, which I used for this project, resonated with me. It reminded me of the Chicano movement and its many youths who took to the streets with their powerful voices and posters made of cardboard because they wanted to be heard and they wanted change. I wanted this powerful image to depict in my piece the many reasons people demand to have their voices heard and what great things come from it. I also took into account the importance of photographs taken at protests and strikes.

The connections I am making in class are also the importance of history and the many ways photography can be used, such as a bookmark or photograph of a moment in history, and how vital photography can be used to connect with people around the world; An important tool used everywhere by everyone. I chose to work with this concept, because learning about my culture is important to me. A photograph like Maristany's above is a powerful tool that highlights and captures a moment in history with passion and relentlessness. Pictures like these are timeless and will influence the next generation of people. Photographs are like archeological archives that can pinpoint a critical moment in history. They can also build community and understanding. Seeing and learning about my Latinx culture through photography gives me an insight and a personal understanding of what happened in vital moments of our history, and they help to resonate and sympathize with our ancestors. That is why I chose this photograph that Maristany captured: it reflects me and the unrelenting history of my people.





# Luis Carle

Luis Carle was born in San Juan, Puerto Rico, in the year 1962. He then moved to New York City in 1984 and still resides there to this day. He identifies as a gay man and goes by the pronouns he/him.

Carle is best known for capturing the queer life in NYC with his photography. He usually photographs queer people to show their beauty and domesticity. The themes in his work are queer people and queer life, trans-local community, queer events such as pride parades, protests, drag queen concerts, and whatever he deems “magic” in his eyes.

Carle's biggest influence is when he takes the time to reflect on the loss of many individuals and colleagues due to the AIDS epidemic that marked the era.



*The National March on Washington for Lesbian and Gay Rights, 1987. <https://luiscarle.com/>*



*In the Smithsonian: Sylvia Rivera With Julia Murray and Christina Hayworth, Respect Trans, 2000. <https://luiscarle.com/>*





## NATIONAL FARM WORKERS ASSOCIATION AND THE WRITERS GUILD OF AMERICA MOVEMENT

1969- Cesar Chavez leading a protest at a supermarket in Seattle  
<https://www.britannica.com/biography/Cesar-Chavez>Links to an external site.



2023- The Writers Guild of America Strike, Frederic J. Brown  
<https://www.cnn.com/2023/09/21/media/writers-strike-negotiations/index.html>Links to an external site.

### The Power of Photography

Cesar Chavez, alongside Dolores Huerta, was known for leading the United Farm Workers strikes, where they led rallies with

hundreds of farm workers and supporters marching on. A difference between these two strikes is that because 1962 was an era when social media did not exist, Cesar Chavez needed to find creative ways to be seen and make people care about the movement. He needed a disruption that was peaceful but hurtful to the industries that were unfair to farm workers. Cesar Chavez took on the challenge and decided to do a hunger strike that would force not only these big food corporations to pay attention but also the consumers who buy their products in supermarkets. Cesar Chavez knew that with this much attention, him and his people were bound to be in the newspapers. With photographers of their own, independent publishers of newspapers like "El Malcriado" would post powerful pictures of their own people to spread the word and to feel represented. In 2023, social media is where most people get their news, and there was no need for a hunger strike from the writers because the support of people on social media platforms allowed others around the world to see the unfairness of these big corporations and give a run for their image, reputation, and money.

### Vs. Today

Social Media in 2023 is a prominent tool if someone wants to spread information to many people quickly. Posting a photograph on social media can be essential because it's likely to be seen by many eyes around the world. Not many people read newspapers in the present day as much as they did in the 1960s when most of the population would get their newspapers from a stand or a paperboy with a lousy throw. A reason why photography was so powerful back then was because seeing a photograph of something was proof or truth of an event that had occurred. Photos do not lie is a saying that many use. But today, as technology advances, there is such thing as a "deep fake" or AI images where photographs are falsified or manipulated to look like something else that is considered fake and false. This does not mean that all photos lose their power; Photographs are a powerful tool that has been used in many different ways since it has been invented. Pictures like these have been used to give voices to unrepresented people and causes to create change. These crucial photographs show the unity and bravery of both parties in a powerful show of being unstoppable until they are granted an agreement that they so well deserve.

Jasmin Vega

SPECIAL OFFER  
\$STABILITY.00



What

# LATINX

Means To Me



Courtesy of <https://www.diversityinsport.com/>

For me, Latinx is used as an umbrella term to identify people who have an ancestral origin from Latin America and were born in the U.S.

I prefer using this term to identify groups of Latinos instead of the term Hispanics because this term excludes non-Spanish speaking people.

I used to speak the term "Hispanics" because that is what I grew up thinking, in part of the contribution from doctors' checkboxes. Now, I refer to the population as Latinx to show the inclusion of all people regardless of the language they speak and the gender they prefer.

To me, the word Latinx means inclusivity.

**About the Creator:** This zine was created with a sense of pride for my culture. I like making art with different mediums, but right now, I enjoy using charcoal the most because it's messy. I like reading in my free time, and I love spaghetti. My spirit animal is a raccoon, but I love dogs, and my favorite color is forest green.

- Jasmin C. Vega





## **Superstition**

BY ASHLEY AUGUST

In Central America  
To whistle in your home meant you were making room for bad luck  
Like a man who didn't wipe his feet clean at the door  
It meant you were the inviting host of an evil spirit  
It meant you were asking for your home to be set on fire from the foundation  
    In America, people whistle while they work  
Whistle while happy  
Whistle to call an animal on four legs closer

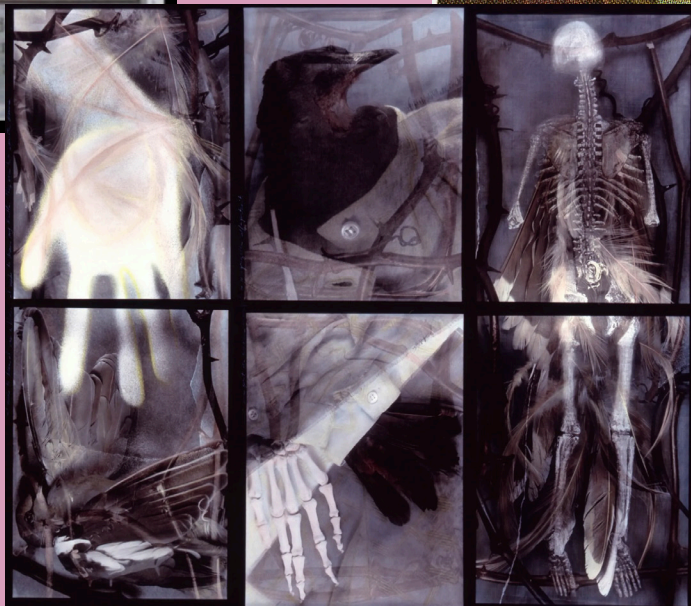
Recently I learned how to do this singing with  
Just my lips, tongue, and breath  
Old habits die hard  
So I only do it outside the house

I have a fear of meeting the person who will ruin me while whistling  
While happy or attempting to start a fire  
Which means they will be my very own evil spirit on four legs  
The ghost my mother warned me about hissing past the doorframe  
The unseen fire starter  
The house will smell like propane and lighter fluid

While on the train, folks will look around like they just saw a ghost  
and ask what smells like it is burning  
and I know they will mean me  
Which translates to me being the one with the dead dog  
Which means they will know I am the one who did not listen to her mother  
Who plays with ghosts and doesn't expect  
a fire  
or man  
to burn my house  
down

Fox Williams





## BIO: KATHY VARGAS

Kathy Vargas Was born in San Antonio, Texas and her family was from Columbia, and Zacatecas, she was born in June, 1950. Her work process is pretty involved, she does a lot of hand coloring, expressions of life, resurrection and death through her cultural ties and political situations, and has a style that is reminiscent of her family's histories.

The most surprising thing I saw was her work, you can feel these emotions of love, remembrance, beauty and a soft feeling of something similar to but not exactly fear. The ghost-like figures are just awesome. You can also see this fight in her art, she talks about how her art is her way of fighting death, but to me it feels like there is more fighting going on, maybe a fight and strife for women? She did speak about being part of the Chicano movement in the 1970's but she is a woman and that made it difficult to be part of the Chicano movement.





Nearly 200 protesters make their way along Salinas Road in the flood-devastated North Monterey County town of Pajaro Thursday during the Justice for Pajaro march by flood victims and their allies. (Shmuel Thaler – Santa Cruz Sentinel)



By **NICK SESTANOVICH** | [nsestanovich@santacruzsentinel.com](mailto:nsestanovich@santacruzsentinel.com)



LatinX people were being used and abused by the U.S. from their labor to their lives in war. They were not given the tools needed to succeed in education and were expected to work with no breaks, and not be treated like normal working class citizens. The police thought of them as animals needing to be caged, and this representation of them caused a lot of unnecessary struggles and cause them to be treated as second class, as well as used, abused and discarded. Moreover in the war efforts they were the first to be thrown into deadly situations because the U.S. considered them more expendable. To this day we see this happening especially with immigrants.

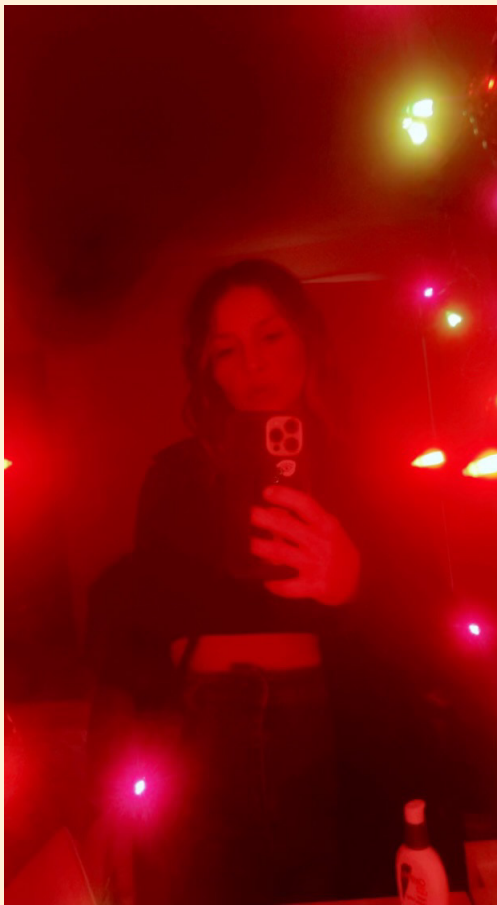
People were photographing the realities, people protests, people working hard, people trying to make change. Making them not just be victims but instead be visualized as instruments of change. There wasn't internet so these photos were what allowed people to see, inspiration, progress, and the realities. Paved the way for future artist, leaders and change makers.

These two movements had similarities in the way that they were bringing underrepresented and underprivileged communities together who were cast out by the government, and abused by the government because of the economical standing and their roots. Both of these protests were mostly LatinX, both used peaceful protests, and both used signs and chanting to get their point across, they were also made up of a lot of farm workers as well. The differences stem from wanting different outcomes, one was about the fight for farm workers to have more civil liberties in their work environments and to unionize the farm workers. The other was about making the government pay for their mistakes on a levy that broke and to come and lend support in fixing their mistake.

Another difference was the Pajaroo protest was located in a small community.

Lastly, the photos are similar in some regards, signs, people and so on but the differences are interesting, the older photo was more focused on the group and the newer photo is more focused on the individuals and more specifically their emotions.

Fox Williams

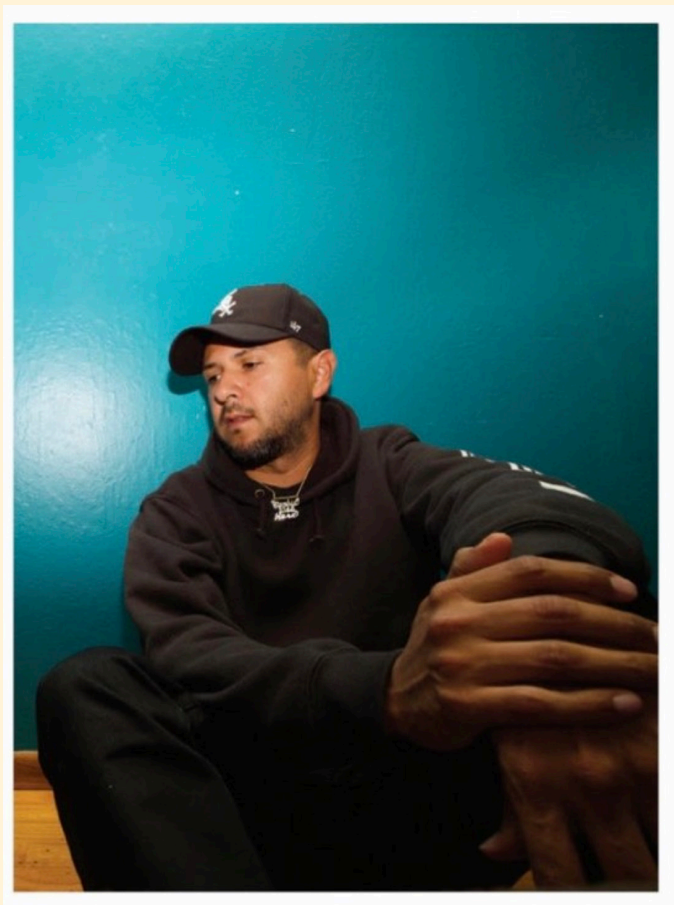


Born and grew up in Zamora,  
Michoacan, Mexico  
Cecilia Estrada is inspired by  
unique beauty that others tend  
to pass without noticing. She  
captures nature most when she  
is feeling sad but people when  
she is feeling happy.

She always saw her parents  
constantly working hard to  
provide a life for their family and  
she tries to recreate this work  
ethic in her photos by  
representing how nature and  
people work hard as similar  
constant.

"I like to focus on heavy  
contrasts in the real world, with  
geometric natural shots," -Ceci

Fox Williams Bio: I was born in watsonville grew up  
skateboarding, making art and music for fun. I love to learn  
so I am pursuing engineering at cabrillo college, and  
struggling with math. One day I hope to have a cool job  
building cool things making enough money to have free  
time to create art and music for fun.



A headshot of Michael Cambio Fernandez, he is wearing a  
white shirt and a black beanie. He is posed in front of a  
seafoam green tapestry with yellow and orange flowers.  
Michael Cambio Fernandez is from California's Delta, a  
rural and agricultural area in the heart of the Central  
Valley. His love for storytelling and filmmaking began while  
watching movies with his mother and 5 brothers. Coming  
from a place where the spiritual and profane intersect,  
Cambios experience growing up taught him to see the  
magic in simplicity and the working class.

Taking a non-traditional route, Cambio carries a Masters  
degree in History and served 10 years as a High School  
Teacher in Northern California. Its during that time he  
began focusing on his love for filmmaking, community and  
Cinematography.

While simultaneously teaching, Cambio had his first  
breakout Film "The Burial Of Kojo" directed by Blitz  
Bazawule (Black Is King, The Color Purple Musical) which  
was acquired by Ava DuVernay's Array Now with  
distribution on Netflix.

After its release Cambio was signed to Iconic Talent Agency  
in 2019 where he has since shot various commercials,  
music videos and films around the world. He earned his  
Union Card as a Director of Photography for Local 600  
Hollywood, and was recognized by the ASC and its  
membership as a rising star in 2022.



# LATINX IMAGE MAKERS



## THE INTANGIBLE

by Laura Zuleta

Mario Algaze was born in Havana, Cuba. He was sent into exile from Cuba in 1960 at the age of thirteen, and he settled in Miami, Florida. His finding of a growing, multicultural society there inspired him to journey to Central and South America, where he worked as a freelance photojournalist for both domestic and foreign magazines. His early photojournalistic style produced some famous photos of Latin American nations; he had affinities with Guatemala, Cuba, Argentina,



A few years ago, I had heard a little bit about this photographer, but I had no idea how crucial his upbringing and sense of self had been to his entire career, or how he had taught himself the skills necessary to become a photographer and establish his own style. The fact that he combined his passion for music—which was one of his main sources of inspiration—with Latinx culture and the chance to film well-known musicians in the 1970s felt incredibly inspiring to me as well.





# LATINX IMAGE MAKERS



# THE INTANGIBLE

by Laura Zuleta



Josef Rodríguez is a Documentary photographer born and raised in Brooklyn, New York.

The photographer captured the following images about drag as an art form, and the challenges faced by these performers as a result of discriminatory laws that attempt to ban this type of performances.







# THE INTANGIBLE

by Laura Zuleta

## LATINX TRADITIONS "DIA DE LOS MUERTOS"

Although the Day of the Dead isn't celebrated in Colombia, I think that as a result of our religious and collectivist traditions, we are capable of continuing to have a deep attachment to our loved ones, even after they have passed away for a long time. My grandmother was a very strong and resilient woman, and she was a living proof that miracles do happen! Since her cancer was discovered some years earlier, the doctors believed that my grandmother would not survive very long. Despite their predictions, my grandmother chose to ignore them and lived for an extra ten years until last January.

We had both wanted to reunite again for the last five years, but it had not been possible due to our 3,608-mile physical distance. However, last december I finally went back to Colombia, and we were able to say goodbye in person. She passed only a few days before my flight to return to the United States, and I'm convinced that she waited all those years in hopes of seeing me again.

I learned from her that true love is patient, and that true love is also knowing when to let go.



## References:

- The article "A Look Back on New York's Bushwig Drag Festival" was written and photographed by documentary photographer Josef Rodríguez for the "Latina" online platform, which highlights the integration of politics, entertainment, and culture.
- "PDNB Gallery" stands for Photographs Do Not Bend Gallery, a fine art gallery specializing in photography-based artwork.
- Day of the Dead in Mexico: A Photographic Exploration Of Dia De Los Muertos, photography blog by David Brommer



# AUTOR BIO AND RECOMMENDATIONS



# THE INTANGIBLE

by Laura Zuleta

## -non-celebrity Latinx I recommend:



IG: @waterthruskin

@casa.earth

Eco-conscious creator Valeria Hinojosa offers her perspectives on fostering mindfulness and slow living in daily life. "It is a rebellious act to move slowly in today's fast-paced society."



IG:@marianamatija

[www.marianamatija.com](http://www.marianamatija.com)

Mariana Matija promotes Earth care practices, recognizing ourselves as part of it, and seeks to foster relationships of attention, care, love, and reciprocity with the living world.



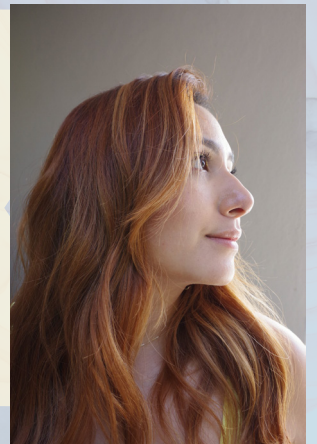
IG: @seregalandudas

[seregalandudas.com](http://seregalandudas.com)

"Se Regalan Dudas" is a renowned Latin American podcast co-created by Lety Sahagún and Ashley Frangie, promoting education, culture, self-reflection, and conscious decision-making in music, film, and television.

Laura, derived from the Latin word laurus, signifies fame, honor, and victory in Greco-Roman times, symbolizing strength and victory..

My name is Laura Zuleta, and I am from Medellin, Colombia. I moved to the United States in 2019, but I carry my roots with me wherever I go. I love dancing, photography, taking care of animals and the outdoors, and strengthening my bonds with the people I love.













# *imágenes*

volume 01

INSTRUCTOR: CARMINA ELIASON  
GUEST ARTIST: VICTOR CARTAGENA

BRYAN BACA  
R.DALE BELLAN  
COLTON BILLS  
KARISSA CASTREJON  
NICOLE FRONTINI SALAZAR  
STEPHEN HAMMOND  
AMEYALLI JUAREZ  
JIZEL MARTINEZ  
MANUEL PONCE-CHAVEZ  
TOMAS RODRIGUEZ-ANDRADE  
DANIELA SANTIAGO IGNACIO  
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FOX WILLIAMS  
LAURA ZULETA

